

# SCHOOL ARTS



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# Within the FAMILY CIRCLE

Items of interest for the members  
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Congratulations to member of the *School Arts* Family, Lorrain Ryder, Director Art, Manchester, New Hampshire, for the excellent pictorial calendar entitled "Scenic New England," created and produced by Manchester Central High School students. There are thirteen plates, 12 by 18 1/2 inches. Practically every graphic art medium is used, pen and ink, pencil, charcoal, and block print.

Mr. Ryder has reason to feel proud of the work produced in his classes, and the people of Manchester were so interested in it that they flocked to the stores where the original drawings and prints were on display, and later backed up their enthusiasm for the work by buying up the entire first printing of a thousand copies in only one week's time.

Maybe you'd like a copy—try this—send 50 cents to pay for the calendar plus 20 cents to cover postage and packing, a grand total of 70 cents, to Mr. Lorrain Ryder, Central High School, Manchester, New Hampshire. No telling how long this supply will last and, of course, I realize that while I saw the sample back in December you folks won't be reading this until the latter part of January.

How would you like to know what one group of art teachers think the requirements should be for teacher training?

Carl Benton Compton, Editor of the *Texas Art Teacher*, has just forwarded on to the Family Circle two mimeographed sheets specifying exactly what the fine arts requirements for teacher training should be. If it is worth a dime to you, why not send it along to Editor Compton at 905 Walnut Street, Georgetown, Texas, and he will mail these two sheets to you. This dime will cover the expense and cost of filling your request. Now don't think I'm trying to sell these sets, but I'm just telling you about something which you may have for a small sum, and I personally believe that Editor Compton should be repaid for his time and trouble.

You'll find answers to how many hours of drawing and painting should be given. How many hours of history of art and other questions with their suggested answers.

(Continued on page 10-a)

## CONVENTION NEWS

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# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand  
ASSISTANT EDITOR

Pedro deLemos  
EDITOR

Esther deLemos Morton  
ASSISTANT EDITOR

DIRECTOR, MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

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## ADVISORY EDITORS

ALICE STOWELL BISHOP  
Supervisor of Art, New London, Connecticut

ELISE REID BOYLSTON  
Assistant Supervisor of Fine and Industrial Arts, Atlanta, Georgia

JOSE NETZORG KERR  
Illustrator and Designer (formerly Teachers College Art Supervisor), Waldwick, New Jersey

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Art Hobbies Workshop, Tucson, Arizona

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MACLANAHAN & CO.  
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236 Madison Avenue, New York  
Phone LExington 2-1234

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Advertising Representative  
100 N. LaSalle St., Chicago  
Phone Central 4158

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### GRADE HELPS. From Grade Teachers Everywhere

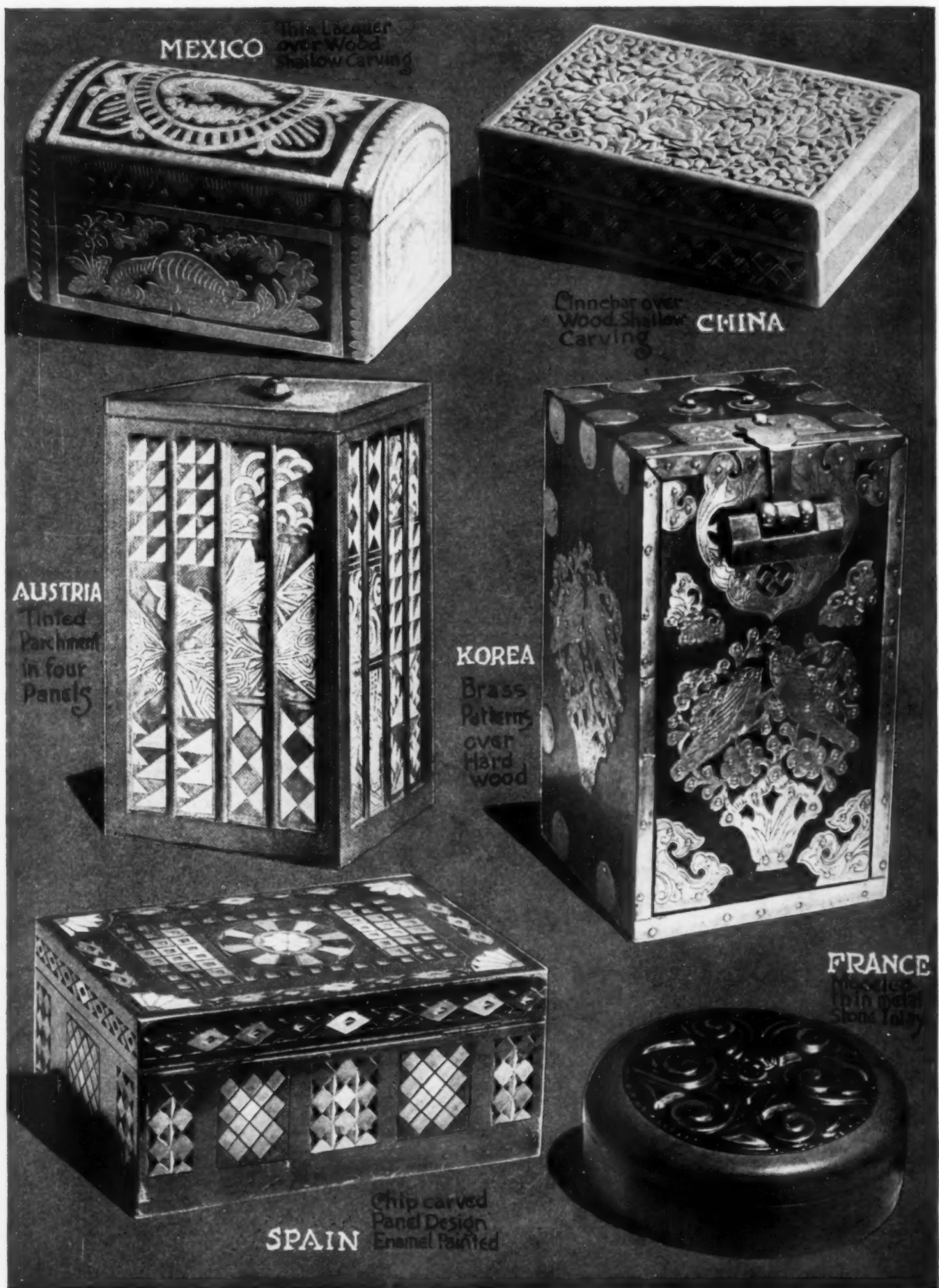
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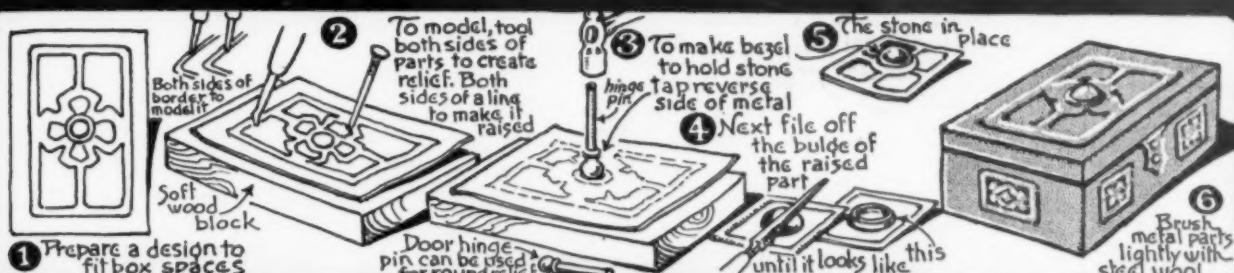
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Wood is one of the most used materials for art crafts in all the ages of mankind. For its enrichment many other materials have been used. Many of these processes may be simplified for use in schoolroom art classes or in the home craft shop. The opposite page illustrates six possible simplified processes





### THIN METAL MODELING

IDEA from FRANCE

### SIMPLIFIED GESSO

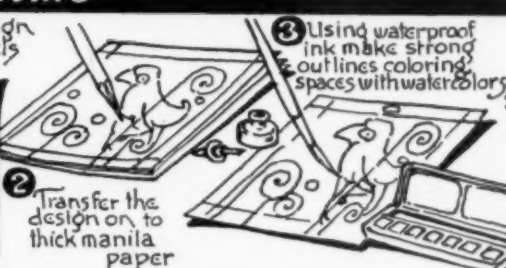
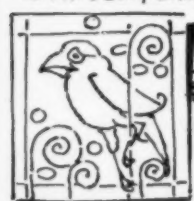
- 1 Mix whiting and shellac until thick creamy quality



Whiting is a powder used in making putty, sold in paint shops

### GESSO CARVING

- 1 Plan a line design to fill box panels



IDEA from CHINA

### PARCHMENT PANELS

IDEA from HOLLAND



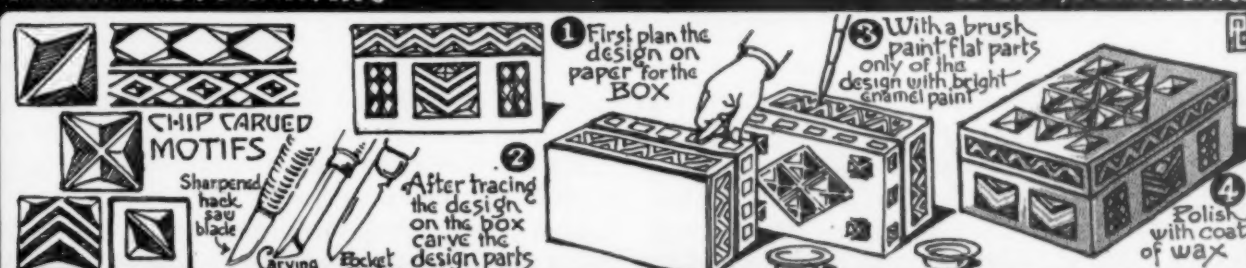
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### CHIP CARVING

IDEA from SPAIN

### SIMPLIFIED CRAFTS from HANDWORK of OTHER LANDS

There is more than one way to decorate a box and almost all handicrafts from the world over may be used for ideas, and reduced to simpler forms for the schoolroom art craft classes. These ideas have been suggested by the six examples on the opposite page. An art craft case or shelves in the art room containing good examples of handicraft from many lands will prove a valuable assistant





Showing the silk screen in use

## SILK SCREEN PRINTING for Many Materials

GORDON deLEMONS, Palo Alto, California



IF YOU have never tried the popular craft, Silk Screen Printing, you have something fascinating in store for you. Not only is this process most interesting, but it has wide possibilities, both in the manner in which it can be done and the many worth-while things that may be produced.

- For those who may not be familiar with Screen Printing, the process, briefly, is one by which paint, color, or ink is squeezed through a fabric by means of a rubber paddle known as a "squeegee." To do this, silk or organdy is stretched tightly over a wooden frame and the silk treated in such a way that only certain parts allow the paint or ink to go through the silk onto the surface being printed. The process is one invented by John Pilsworth, Oakland, California, show card artist, in 1915.

- One of the finest phases of this process lies in the fact that silk screen printing not only goes well onto paper, but is very successful also on fabrics, wood, metal, and glass. Any good art teacher or craftsman will immediately realize the long list of paper, wood, cloth, and metal objects that could be decorated by such a process.

- Naturally, anyone interested by the above description will want to know about such things as the necessary equipment, costs, and whether this process is easy or hard to do.

### • *The Equipment You Need.*

- A Printing Frame
- Squeegee
- Stencil Knife
- A Large and Small Brush
- Package of Lacquer Film
- Set of Printing Inks or Colors
- Film Solvent
- Tusche or Lettering Solution
- Lacquer

- *The Printing Frame.* This frame is important since the printing centers around it. Because of the strong demand for ready-made equipment, there are on the market inexpensive frames made already equipped with the silk stretched over them. Craftsmen have found that a good quality of silk is by far the best for good silk screen work. A good grade of organdy may also be used in emergencies or where costs must be kept as low as possible.

- For experimental purposes, some schools may wish to make their own frames. Two simple frames are shown. In making them it is important that the frame is made sturdy and in such a way that it will stand up when the silk is stretched over it.

- Some sort of a good solid base on which to do the printing is also necessary. Some outfits have a special board of heavy laminated wood which is part of the



silk screen equipment. A good table top will do, if necessary.

- **Stretching the Silk.** The silk or organdy can be purchased by the yard and attached to the wood frame. In doing this, care must be taken to stretch the silk evenly and smoothly and avoid tearing the cloth in tacking it down.

- A sketch will be found here showing what are known as "grooved frames." These are sold by supply companies and make it easy for anyone to attach silk or remove it from a frame. No tacks are needed in these frames.

- While organdy is used sometimes in place of silk, it naturally does not hold up as well and also has a tendency to sag after being extensively used.

- **Squeegees.** The flat rubber paddles known as squeegees are used to squeeze the ink or color through the silk. There are two main types—one to be operated by both hands and a squeegee suitable for "one-handed" printing. Since these paddles are given heavy use in the printing operations, it pays to buy one which will hold up well. From experience, it has been found that the squeegees with white rubber blades last longer than those with black rubber. This is especially true in connection with some types of printing inks and colors.

- **Stencil Knives** especially planned for cutting stencils and designs in paper or lacquer film are shown in the illustration. A good outfit should have at least two types of knives, a medium blade and a smaller one for fine detail. The knives on the market are very satisfactory and can be kept very sharp with a little honing on an oil stone.

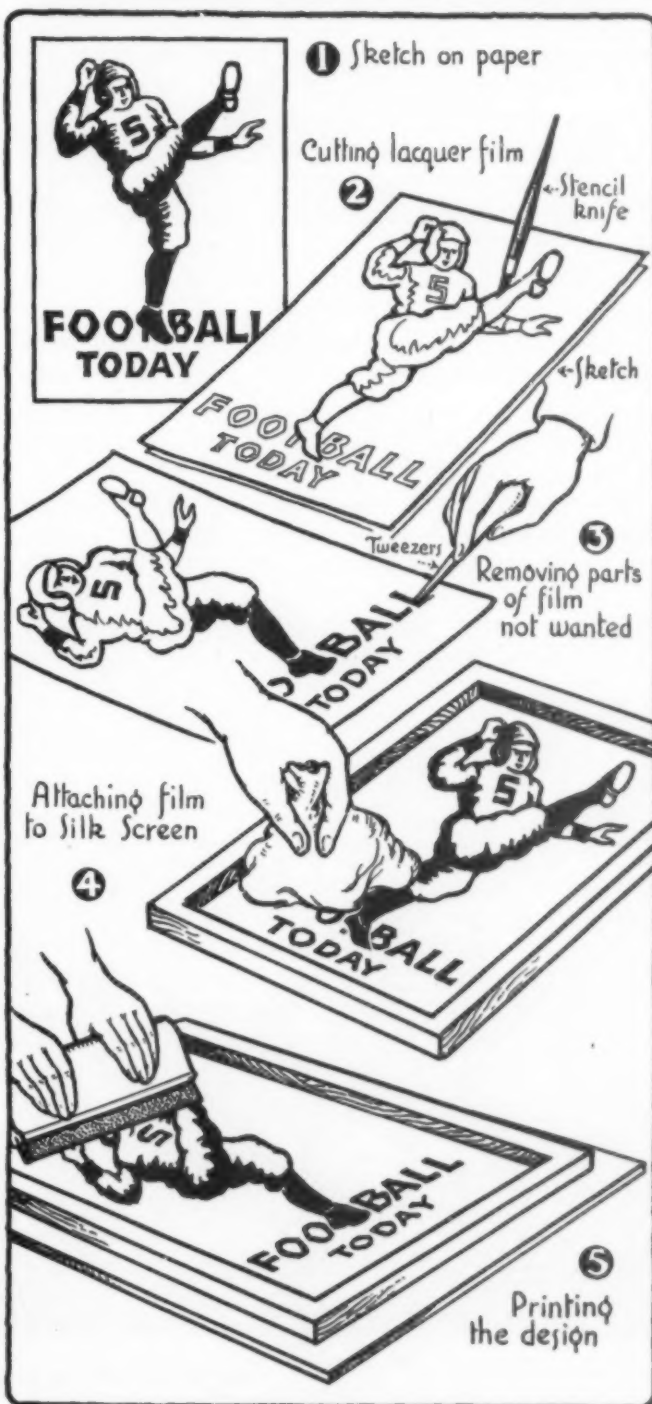
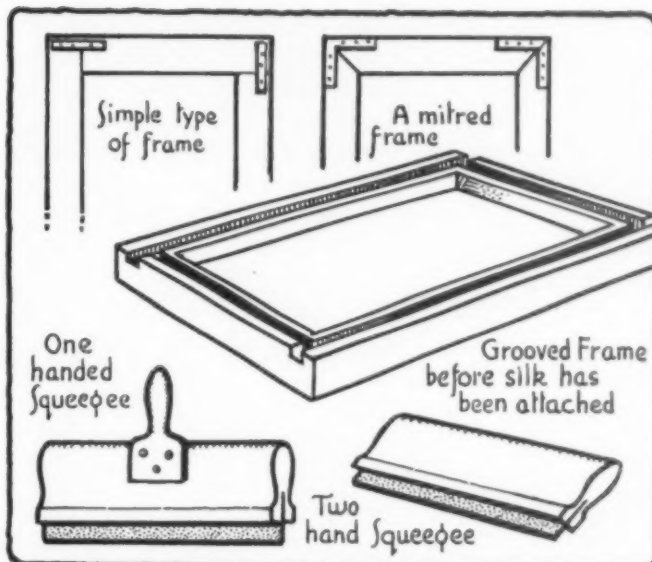
- **Lacquer Film** is the name applied to film especially planned for silk screen work. It is transparent and is laid over your design so that it can be cut with the stencil knife in any way desired. This film has a special backing which holds the design together after it has been cut. This backing makes it possible to remove undesired parts of the film without pulling it apart, then attach the film to the silk screen.

- **Printing Mediums.** Your choice of printing mediums depends largely on the type of silk screen work you wish to do. There are very good inks and colors ranging all the way from those soluble in water to a new textile color especially made for printing on fabrics.

- **Paper.** Silk screen printing goes well on all kinds of paper whether smooth surfaced or absorbent in type. It prints perfectly on the average paper and can even be used on blotting and crepe papers. The more porous the paper, the quicker the printing ink or paint will dry on it.

- **Cardboard.** More silk screen printing is done on cardboard than any other surface. Show-card board, chip board and news board are those most generally used. Both news board and chip board are a cheaper type of cardboard and are good where many prints at low price are needed.

Steps in cutting and printing from lacquer film





- **Show-card board** is popular because it has a good printing surface and can be obtained in a wide variety of colors. Sheets as large as 22 by 28 inches or even 28 by 44 inches are sold by paper supply houses.

- **Wood.** Because most wood is porous, it is best to first give the wood a stain or priming coat before printing on it. If the printing ink being used is quite heavy, a good sanding will sometimes be all that is necessary before printing onto the wood.

- Because wood always has a certain amount of thickness, it is necessary to build a frame made up of layers of cardboard around the wood that is being printed. This prevents the squeegee from slipping over the edge of the wood, in the printing, and injuring the silk. Notches are cut in this frame so you can slip in the fingers and lift out the wood panel after printing on it.

- If the silk screen design is to be printed on a table, cabinet, or other furniture, get someone to hold the screen and leave you free to manipulate the paint and squeegee. A little figuring will enable you to print on all types of surfaces.

- **Fabrics.** Silk screen printing on cloth is one of the most fascinating phases of this popular craft. It is also full of almost unlimited possibilities. Cushions, drapes, scarfs, towels, smocks, dress and party fabrics, and dozens of similar objects can be produced in duplicate by silk screen printing.

- Because cloth is so absorbent, the paint or color dries comparatively fast. You can set out a dozen prints in a row and lay the second dozen prints on top of the first without fear of their becoming rubbed or blurred.

- For some time silk screen on cloth was done with paints that stiffened the fabric when it was dry. This result is no longer necessary. There is now on the

market a new textile color which does not spread in printing, dries so as to leave the cloth flexible, and is both washable and fade-proof.

- I made several hundred silk screen prints of all kinds using this new textile color and was highly pleased with the results. I tested a number with repeated washings and the color held up perfectly. The design of the Guatemalan woman shown in one of the photographs was one of the motifs used on drapes. They were nearly three yards high and were very colorful when finished.

- **Metal.** Metal surfaces can also be used for silk screen printing. Both paints and lacquers are used for this kind of printing. All of these metal surfaces will take the paint better if they have a priming coat first. Professional screen printers have found that a paste-like lacquer is best for metal printing. These lacquers dry rapidly and with a good gloss.

- **Glass.** You no doubt have already seen quite a bit of screen printed designs on glass objects such as milk bottles, cosmetic jars, and different kinds of glass advertising signs.

- Because glass is non-absorbent, the screen paint should be quite stiff, so it will print without spreading. To make sure the glass surface is perfectly clean, it should be rubbed with a cloth dipped in a little denatured alcohol. The same plan explained for protecting the silk screen in printing on wood, should be used in working on glass. Otherwise the glass edges may injure the silk.

- Professional screen printers are now printing on many glass objects with ceramic colors. These are then baked, so as to melt the colors into the surface of the glass. Many drinking glasses and similar novelties are now decorated by this process.

- Professional silk screen craftsmen have become so



Silk Screen poster by Maurice Logan, California artist



expert that they have figured out methods of printing onto objects of all kinds of shapes. Many curved objects are printed from stencils set into curved frames or, in some cases, the glass or bottle is made to roll under a stationary screen stencil.

### HOW TO MAKE THE SCREEN STENCILS

- Naturally, after realizing the possibilities of Silk Screen Printing, the average craftsmen wants to know how to go about producing the necessary designs and stencils.

- Since there are a number of good ways to produce a successful stencil, the best plan is to explain briefly each method and its advantages. Stencils may be made from paper or lacquer films and also by what are known as the block-out, resist, and photographic methods.

- *Paper Stencils* are quite simple to make. There are a number of papers that are especially good for these stencils. Lacquered paper and glue paper all are the easiest to use. After being cut, the lacquered stencil is attached to the silk screen by rubbing a cloth, moistened with lacquer thinner, over the screen and pressing the lacquered paper down onto the screen. In the case of glue paper stencils, the screen is moistened with a damp rag. The stencil is laid flat on a table and the screen lowered onto it. A water-dampened cloth is then spread over the silk screen and a warm iron run over it. This will make the glue or "gummed" paper adhere to the screen.

- *Lacquer Films* are films especially made for silk screen work. They make it possible to produce clear-cut designs with fine detail. These films are laid over the design and cut with a sharp stencil knife. The film is held together by a backing, which is removed after the film has been attached to the silk screen. Thousands of screen prints can be made from lacquer film motifs.

- *The Block-out Method.* This method is quite simple but requires a steady hand and some patience. The design is first laid under the silk screen and the outline traced with a soft pencil. All the parts that are *not* to print are then painted in with shellac, lacquer, asphaltum, or one of the screen fillers sold for this purpose.

- In painting, the screen should be raised up at the four corners by little blocks of wood or cardboard so the shellac or lacquer will not seep through the silk and stick it to the table on which the screen is resting.

- *Resist Stencils.* In my own silk screen work, I have found the "resist" method of working the best. It may seem a little more involved, in reading about it, but is fairly simple if each step is carried out properly. This method has two very good points. It enables you to paint the design onto the silk exactly as you would like to see it in the finished print. It also makes it possible for you to print the finest kind of details with considerable accuracy.

- Since some of those reading this article may be interested in producing silk screen designs by either



Showing a screen design used on window drapes

the "lacquer film" or this "resist" method, the steps are given later in this article.

- *Photographic Stencils.* Silk screen printing has proven so popular that professional craftsmen now have available several successful methods of producing designs on the silk screens by photographic processes. These methods are all based on the idea of applying gelatin onto the surface of the silk. This gelatin may have been previously made sensitive to light or a sensitizing solution applied after the gelatin is applied to the silk.

- The transparent copy to be photographed is attached to the screen by means of a little rubber cement run around the margin of the design or sketch. The copy is then exposed under an arc light and developed.

- This is a very brief description of the photographic method, but since it is one used mainly by professional screen printers detailed formulas and steps will be omitted. Readers who wish the complete steps will find them explained in several of the excellent books that have been published on Silk Screen Printing.

### SIMPLE STEPS IN SILK SCREEN WORK

- I have taken up quite a bit of space in an effort to give the reader a "bird's-eye view" of the many materials that can be decorated by screen printing. Also are included descriptions of the various ways the designs can be transferred to the screens, ready for printing.

- *Planning Your Design.* The design planned for





A poster designed for the silk screen process, by the author



Silk screens combined with textile colors are ideal for decorating fabrics. Above are a table scarf and a cushion

printing should depend somewhat on the purpose for which it will be used. The best kinds are those that are flat and poster-like in style. The first step is that of making a preliminary sketch for composition and values. If it is to be in colors, then a color sketch should be made.

- *Attaching the Design.* The four leading methods of producing the design on the screen have already been mentioned. Because of their popularity, I am giving below the steps in the two leading methods—Lacquer Film and the Resist Method.

- *Lacquer Film Method.* Step 1: The design is laid under the film and the outline gone over with a stencil knife. Cut only through the top film sheet, making sure not to cut through the heavy paper backing.

Step 2: Peel off of the film the parts that are to print.

Step 3: Lay this cut film under the silk screen. Saturate a cloth with film solvent. Lift up the screen and rub this solvent thoroughly over the inside surface of the screen. Next, lower the screen slowly onto the film.

Step 4: Take a little more solvent on the cloth and rub the upper surface of the screen until any white spots between the screen and film have disappeared. Do not use too much solvent.

Step 5: Allow the film to dry for 15 or 20 minutes. Lift the screen and slowly peel off the paper backing. The film will be left firmly attached to the silk screen.

Step 6: Practically all lacquer stencils are smaller than the screen to which they are attached. This means that there will be left sections of open silk around the film. These areas should be covered by pasting strips of adhesive paper on the inside of the screen. Run these strips into the corners and part way up the wooden sides of the screen. This eliminates any chance of the paint seeping out of these edges.

- *Printing the Design.* The screen is generally made with hinges at one end so that the screen can be raised and lowered readily without sliding around. To print the design, first raise the screen slightly from the table and, with a spoon, spread a good amount of your ink or color along the inside of the printing frame.

- Next, place your paper in place under the screen, lower the screen gently down over the paper and slip the squeegee in back of the printing ink. Then pull the squeegee firmly and slowly toward you until it reaches the edge of the screen frame. Best results are obtained if the squeegee is held at 60° angle from horizontal.

- Lift your paper slowly from the paper and your print will appear. Proper ink and pressure will give you a clear sharp print. Light specks indicate the ink is too dry or the printing pressure not heavy enough. Ink that is too thin results in prints with irregular blurred edges.

- A little experimenting will give you just the right consistency of ink or color for desired results. You



will also find that, with practice, you can turn out a considerable number of prints in a short time.

- *Inks, Paints and Colors.* One important feature in successful printing is the type of printing medium used. These vary all the way from water soluble colors to high finished lacquers, paints, and varnishes.

- For ordinary work, such as holiday cards, school annual covers, and poster classes, a water soluble color may be used. Several firms who sell art materials have listed good water soluble colors especially suited for silk screen work.

- Most professional screen printers buy what are known as "process paints." These are especially planned for silk screen printing and are paste-like in character. These colors stand considerable wear as they have an oil base. When a high gloss is desired, a special "gloss varnish" is added to the colors.

- *Dyes* are sometimes used in printing, but require a thickening agent, such as dextrin or starch paste. These colors are fairly transparent so that one color may be printed over another to produce a third color.

- *Lacquers* are quite often used in screen printing. They are brilliant and dry quickly. Silk screen firms use them considerably in turning out designs on lampshades and furniture.

- *Textile Colors.* The dream of many craftsmen has been to find a good textile color which would be easy to use and which would be washable. There is now on the market a new textile color which is rapidly becoming popular. This is due to the fact that it does not spread on the cloth, it is wash and fade proof and on top of all this, is inexpensive!

- This new textile color works perfectly in silk screen printing and makes it possible for the craftsman to make all kinds of artistic and useful cloth objects.

- *Making Resist Designs.* Up to this point I have not explained the resist method, so as to avoid confusing it with the blocking or lacquer film methods of producing designs on the screen. After trying all the processes, I prefer this Resist Method, as it is almost unlimited in its possibilities. To use this process, you will need to purchase a few inexpensive materials from a silk screen supply company. The process is quite simple, if each step is followed carefully.

Step 1: With a wide brush, go over the silk screen with a chalky liquid known as "filler." Let this dry thoroughly.

Step 2: Sketch your design on paper. Trace the outline of this design onto the silk with a soft pencil.

Step 3: Rest the bottom of your screen frame on your knees and paint in your design on the silk with a liquid known as "tusche" or in some places, as "lettering solution." Fill in only the parts that you wish to see printed. Paint this on quite thick and allow to dry thoroughly.

Step 4: Give the inside of the screen a coat of lacquer. Pour it along the top edge and allow it to flow down to the bottom. Scrape lightly across the surface of this lacquer with a piece of cardboard, so

(Continued on page 5-a)



Wooden tray and book-end with silk screen designs

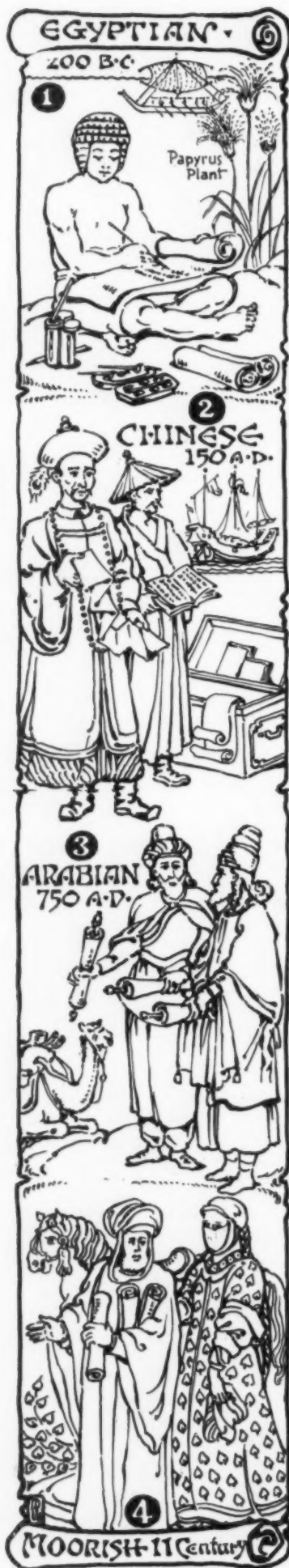


Glass and tumbler printed with silk screen



Metal tray and canister decorated with silk screen motifs





## PAPER—HOW DID IT START?

PEDRO deLEMOS, Editor of *School Arts*

**P**APER, to us a common everyday material, wasted and carelessly used on every hand, is much more carefully thought of in other parts of the world. The ancients greatly treasured it and its discovery by the ancient Egyptians was one of the world's great inventions for it made possible the replacement of expensive parchment and clay tablets for recording events and conveying messages.

• Thereby books were made possible, type and the art of printing developed, knowledge was increased, civilization improved with the increase of paper production. Art reproduction likewise was enlarged and paper permitted more uses of art expression in reducing the expense of art surfaces for graphic expression.

• The name "Paper" records its source, as Papyrus, the water plant in Egypt, was first used to make paper in 200 B.C. by the Egyptians. Pliny described how they split the papyrus stems in thin strips and added repeated cross layers, pressing these layers when wet and drying them in the sun. The surface was afterwards polished with ivory or a smooth seashell for use as a writing surface.

• The Chinese were the first paper pulp makers, using bamboo in A.D. 150. The fibers were put in lime water, separated next with stone pounding and the pulp dried in thin layers to produce paper sheets.

• When the Arabs conquered Samarkand in A.D. 750 they discovered a paper mill. They in turn gave the information to the Moors who made paper in Toledo, Spain, during the Moorish occupation of that country. When Spain expelled the Moors from Toledo they discovered the Moors' paper process.

• In time the process of paper making in Spain spread to Italy and France in 1189, and later in 1390 to Germany and to Holland.

• It is not known just when England began to make paper but it is known that Huguenot immigrants brought the paper-making knowledge to England and developed its making in England during 1685.

• Five years later paper making was carried to the English colonies in North America and a paper mill established in Germantown on the Delaware River. There are many great paper mills in our country today.

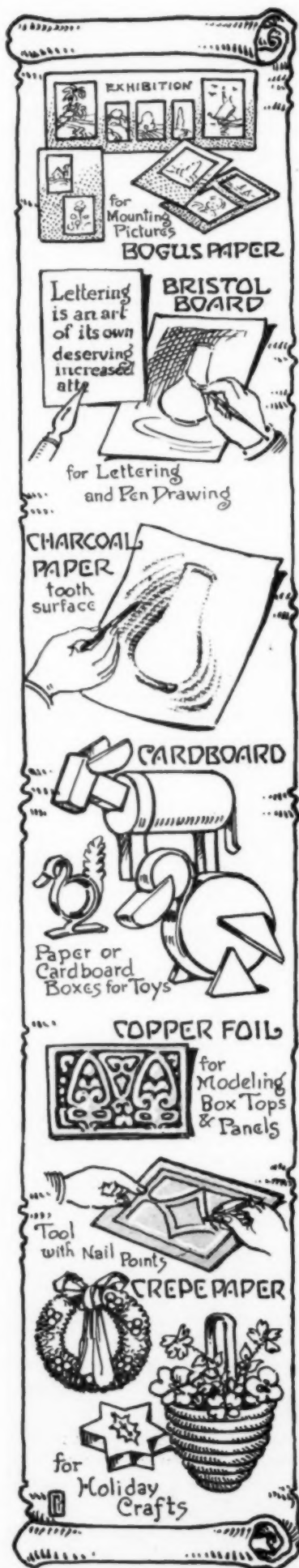
• Before papyrus was used for making paper in Egypt records were made on leather, wood, bone, or limestone fragments. Such material was used for receipts and many fired small Babylonian clay tablets have been excavated of such nature. The writing was made on clay by a series of stylus indentations.

• Much of the Egyptian papyrus was discovered during 1889 by Sir Flinders Petrie as wrappings around mummies, used instead of cloth. During 1895-96 archaeologists found valuable papyri in Fayum, Egypt, among which was a leaf with new sayings by Christ.

• The first discovery of Greek papyri was made in Italy at Herculaneum in 1752. In this city covered with lava, and not with ashes like Pompeii, the charred remains of a library were found, the papyri containing works of Epicurus and other noted Greek authors of that time.







# A PAPER FOR EVERY NEED

LAWSON PENDLETON COOPER  
Riverside Junior College, Riverside, Calif.

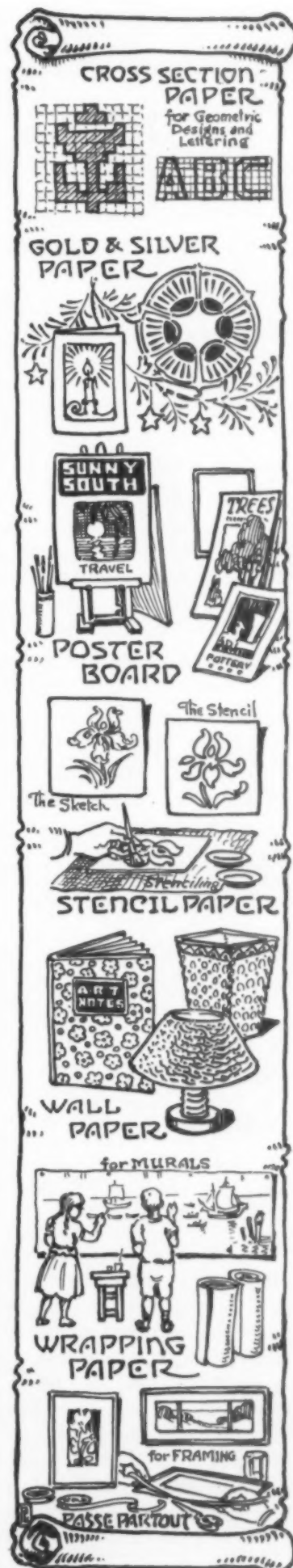
**C**HILDREN easily acquire a careless attitude toward paper because they see so much of it wasted both at home and at school. Without a little instruction it may never occur to them that paper can be as valuable as leather or metal, and that some kinds are made by hand, sheet by sheet, by men long trained in the craft. More serious is the fact that contempt for paper carries over to magazines and books.

• Contrast the child's uninstructed carelessness with the almost affectionate appreciation of the artist, the printer, and the bookbinder. These men know that there is a special paper for every conceivable need. Drawing paper, water color paper, charcoal paper, illustration board, scratch board—the list with all its varieties used in art alone would fill this page and then some. Printers and bookbinders select from thousands of samples. They know that there are available to them rough grained or smoothly finished book papers, tough ledgers, slimy Japanese rice paper, or, if they need it, thin wood veneer. To the printer and bookbinder paper is always "stock."

• Papers are manufactured by hand or by machine; they come in every needed size, weight, shape, color, finish, grain, watermark, or surface decoration. Some are made to last a few weeks, others, so far as is known, will last forever. The materials that go into paper may be wood pulp, rags, old rope, or even straw.

• Paper is made today, as paper was first made, by allowing the wet mass of pulp to settle on a wire screen. Slushing the pulp back and forth by tipping the screen causes the fibers to line up more or less in one direction, and gives the sheet its "grain." It is the pattern woven into the screen that shows in the lines and the watermark that can be seen when paper is held up to the light. The edges of paper that has not been trimmed have a characteristic roughness. This is called the deckled edge. Hand-made paper has deckled edges on all four sides, machine-made paper on only two, or, if it is trimmed, none.

• Paper may be left rough and called antique or old English; or finished smooth and called machine finished or calendered. Finishing is done by putting it through either hot or cold





rollers, the former for a semi-smooth finish, the latter for a highly smooth finish. Thus drawing papers may be either "cold press" or "hot press."

- In addition, paper may be coated with fine clay, which gives it a shiny look sometimes called enamelled. This kind of finish is used where fine halftones are to be printed, though certain modern methods of printing make it unnecessary. The disadvantage of a coated paper is that it scratches easily and becomes spoiled when it gets wet.

- **Cardboards**, or simply "boards," are heavy papers made of various materials and with various finishes. Sometimes they are made by pasting layers of paper together. The common gray cardboard is called chipboard. Bristol board is a better kind of light cardboard. Cover stock is lighter in weight than Bristol board, and made tougher for wearing quality.

- **Weights and Sizes.** Weights of paper used to be determined by the weight of one ream, or 500 sheets. Thus a commonly used paper might be a 70-pound book, and this would mean that 500 sheets of the given size, usually 25 by 38 inches, would weigh 70 pounds. Recently manufacturers agreed to change to a basis of 1000 sheets to simplify the figuring. The same paper would now be called a 140-pound book. To indicate that the 1000-sheet basis is used it appears as 140M. Cardboard comes in bundles of 100 sheets because the sheets are so much heavier.

- Sizes of paper reveal its traditional background. The standard size in printing paper of 25 by 38 inches is about twice the size of the Royal sheet of 20 by 25 usually made by the old craftsmen. A folio book was made of sheets of paper 20 by 25 inches folded once to make two leaves, or four pages. The traditional sizes of books, and the number of leaves and pages to each signature are as follows:

Folio . . . . .	2 leaves or 4 pages
Quarto (4to) . . . . .	4 leaves or 8 pages
Octavo (8vo) . . . . .	8 leaves or 16 pages
Duodecimo (12mo) . . . . .	12 leaves or 24 pages
Sextodecimo (16mo) . . . . .	16 leaves or 32 pages

- Figuring from this table it will be seen that the page size of a Royal Octavo book will be  $6\frac{1}{4}$  by 10 inches, before trimming.

- Sizes of writing and drawing paper are quite different. A complete list of traditional names and sizes is too elaborate to give here. It will simply be noted that standard size in writing paper is 17 by 22 inches, which, of course, cuts into four sheets of "typewriter" size,  $8\frac{1}{2}$  by 11 inches. Standard size in drawing paper is 24 by 36 inches, which, of course, cuts into two sheets 18 by 24 inches, or into four sheets 12 by 18 inches. Royal size in drawing paper is 19 by 24 inches, which cuts into four sheets of  $9\frac{1}{2}$  by 12 inches.

- **Paper for School Use.** Every teacher has use for a wide variety of papers. Here is an alphabetical

list of some of the more common papers, with a suggestion as to their uses:

- **Bogus Paper.** A cheap, heavy, grey paper used a great deal in schools for mounting pictures, for album leaves, for chalk drawings, tempera painting, and light construction work.

- **Bristol Board.** A class of fine cardboard for ink lettering and drawing.

- **Butcher Tape.** Otherwise known as sticking tape or gummed tape.

- **Carbon Paper.** May be useful for making copies.

- **Charcoal Paper.** A paper especially made for charcoal drawing, though good too for other art work, where any fine, hand-made paper is desired. Comes in colors, the best imported. Better substitute cheap newsprint for all but finished work.

- **Chip Board.** The common grey cardboard in various weights and sizes. Always useful around the classroom.

- **Construction Paper.** Various kinds of paper in many colors come under this heading. Excellent for cut paper work, for mounting pictures, and for light construction.

- **Copper Foil.** Sheets of paper-thin copper that cuts like paper. May be tooled like leather.

- **Cover Stock.** Many heavy papers or light boards, in all colors, come under this heading. Familiar in pamphlet covers. Useful for cutting, for posters where light weight will do, for mounting, for stencils, for light construction work where a good grade of material is wanted.

- **Crepe Paper.** Many uses in decoration and even costumes. Be sure to get the unflammable.

- **Cross Section Paper.** Paper ruled in squares. Useful for making stylized designs, for cutting letters, for charts and graphs.

- **Drawing Paper.** In school work the cheap grades of white and manila are usually meant. Comes loose or in pads, usually 12 by 18 inches. More durable than newsprint.

- **Folding Paper.** A term sometimes used for cover stock or tag board.

- **Gold and Silver Paper.** Surfaced papers of many uses, especially around Christmas time. Japanese paper flecked with gold or silver also very attractive.

- **Gummed Paper.** Like the kind postage stamps are printed on.

- **Illustration Board.** Sold under various names and with various finishes, both cold and hot press. Used professionally for pen and ink and water color where heavy weight for easy handling is desired.

- **Manila Paper.** A cheap drawing paper slightly tinted brown.

- **Mat Board.** A medium grade cardboard used for mounting pictures.

- **Newsprint.** Used more and more for drawing and painting in schools because it is so cheap, and works well. Comes both in printing and drawing sizes, and in several weights, or in rolls from your printer. "Dodgers" come in a few assorted colors, 6 by 9, 9 by 12, and 12 by 18 inches. Turns brown with age.

- **Paper Towels.** Besides their obvious use, they are good texture for batiks, for covering books, boxes, and for papier-mâché masks.

- **Passe Partout.** Rolled strips of gummed paper in black, white, brown, gold, and silver usually with eggshell finish. Usually seven-eighths of an inch wide, though also other sizes. Makes a good substitute for a frame when stuck on edge of mat.

- **Pasteboard.** Cardboard.

- **Poster Board.** Cardboard, colored and coated on one side. Used for posters. Takes pen and ink, tempera, spatter work, etc.

- **Rice Paper.** A flimsy, translucent paper, used when linoleum or wood blocks are printed by hand.

- **Sandpaper.** A package or two of assorted grades comes in handy.

- **Scratchboard.** An illustration board covered with black,



which can be scratched away, showing white underneath, to make drawings with block print effect, generally intended for reproduction.

- **Scratch Paper.** Newsprint, cut in small sizes.
- **Scotch Tape.** A gummed tape whose adhesive needs no wetting and does not dry.
- **Stencil Paper.** Professionally an oiled cardboard. Waxed cardboard from breakfast food boxes will do.
- **Sulphite.** A cheap, somewhat rough and brittle paper varying from brown to grey. Heavier, rougher, and darker than newsprint.
- **Tag Board.** A very tough, brownish cardboard.
- **Tinfoil.** Better save it from wrappings if you teach little children. Useful at Christmas.
- **Tissue Paper.** You may want some for Christmas wrappings.
- **Tracing Paper.** Often used by artists and architects for developing ideas or copying other peoples'. Has many school uses. Comes conveniently in 9 by 12 pads.
- **Typewriter Paper.** A cheap grade of bond paper in writing paper sizes. Comes in many colors and weights. Takes pen and ink and water color. Translucent enough for tracing against a window. Yellow second sheets are useful also.
- **Water Color Paper.** A wide variety of papers, which, like hotel rooms, are priced "on up." Your choice depends on the technique you use and the effect desired. For detailed work, a smooth finish; for broad treatment, a rough finish.
- **Wallpaper.** Has many uses in school, such as book covers, model houses, and the like. Get some old sample books.
- **Waxed Paper.** Necessary in bookbinding and other places where parts must be kept from sticking to excess glue. Comes in rolls from the grocery store or sheets from the paper company.
- **Wrapping Paper.** Comes in many weights, colors and sizes, rolled or flat. Used for painting friezes, murals, scenery, and other

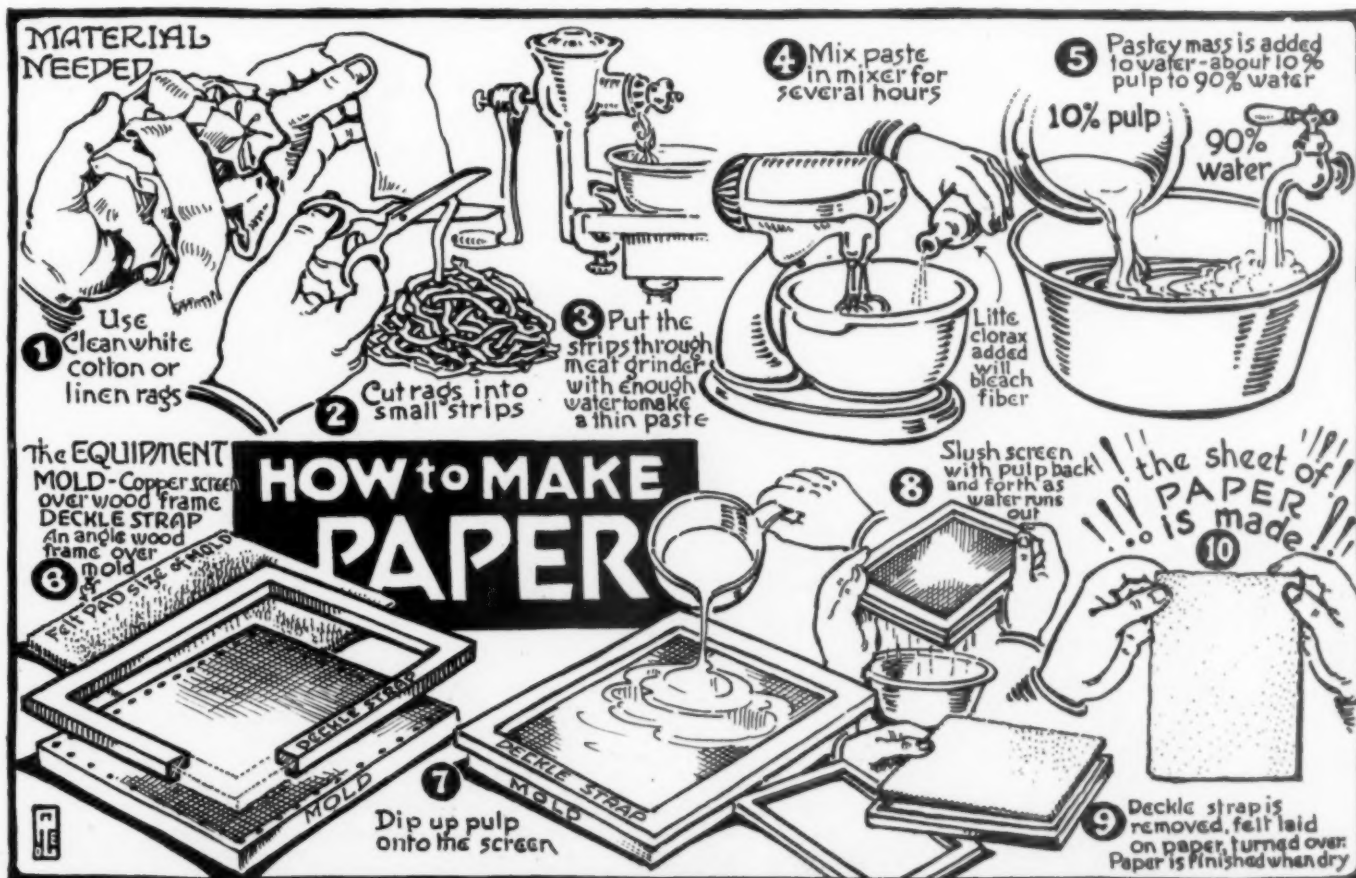
large work. May also be used for light construction work. Rolls of it protect tables or floors.

● **A Paper Making Project.** Paper may actually be made in the classroom. It is suggested that such a project has many possibilities of correlation with history, studies of industry and the like, as well as with the study of books and printing and the crafts in general.

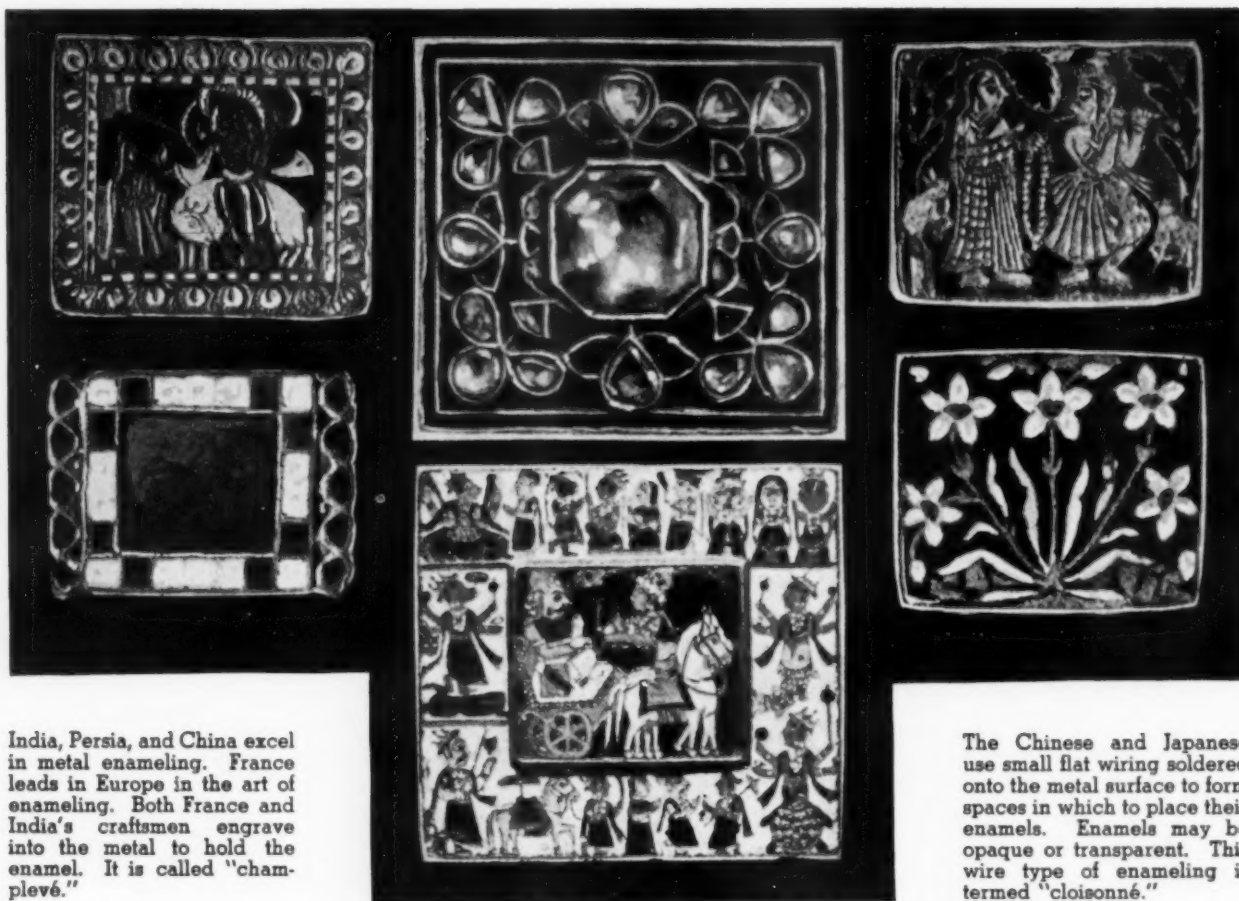
● The material needed is clean, white rags of cotton or linen. The rags are cut into strips, and put through a meat grinder. Enough water is added to make a thin paste, and this is mixed for several hours in an electric kitchen mixer. A small amount of clorox will bleach the fibers white. This pasty mass is then poured into a large tub of water—enough so that the proportion is about 90 per cent water and 10 per cent pulp. The addition of a cup of paste for sizing, and some bluing is called for at this stage.

● The equipment required is a hand mold, which is nothing more than a wooden frame holding a piece of fine copper screen, and a deckle strap, which fits over the mold to give an edge to the paper. A piece of felt the size of the mold will also be needed.

● The paper is made by dipping up the pulp onto the screen, and slushing it back and forth as the water runs out. The deckle strap is then removed, the felt laid on the paper, and the whole turned over to transfer the paper to the felt. When it is dry you have a piece of paper.

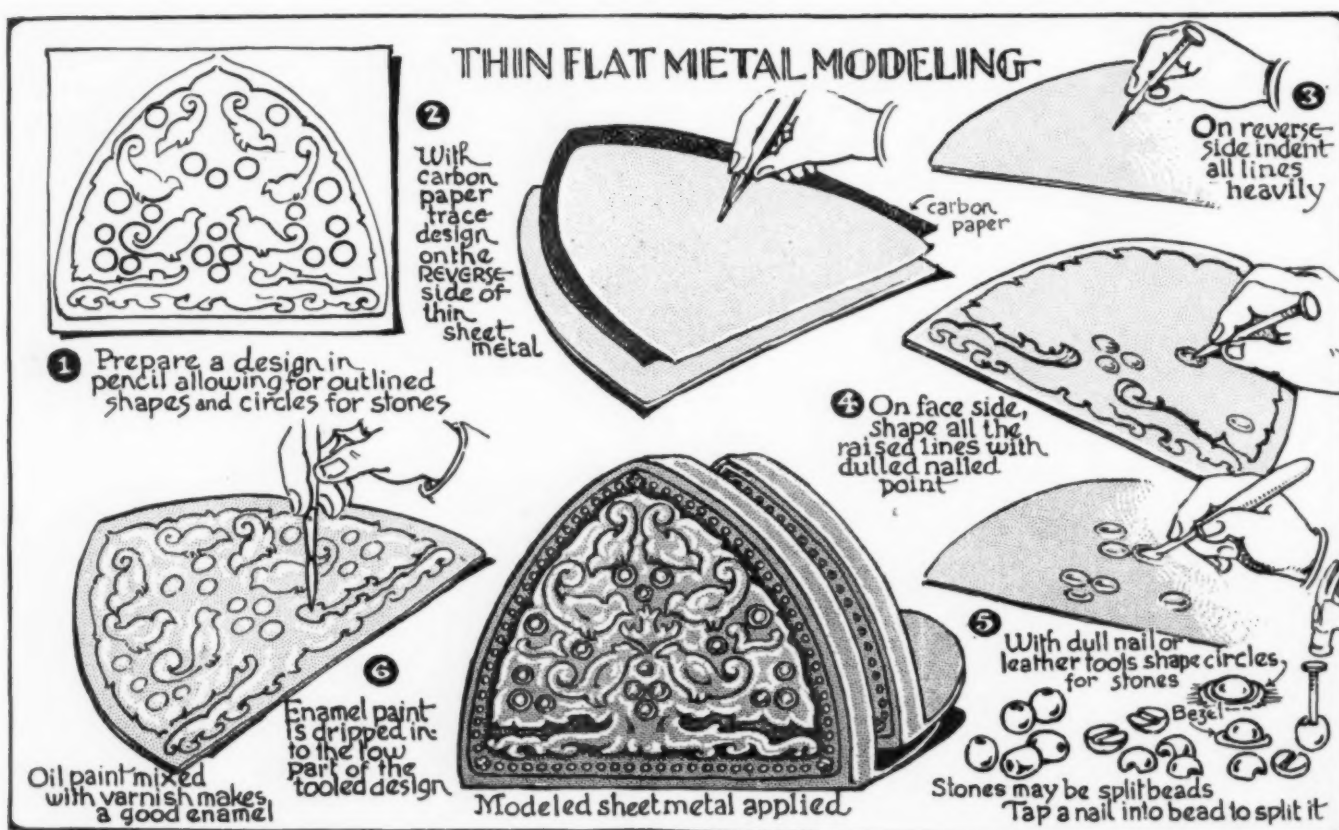






India, Persia, and China excel in metal enameling. France leads in Europe in the art of enameling. Both France and India's craftsmen engrave into the metal to hold the enamel. It is called "champlevé."

The Chinese and Japanese use small flat wiring soldered onto the metal surface to form spaces in which to place their enamels. Enamels may be opaque or transparent. This wire type of enameling is termed "cloisonné."



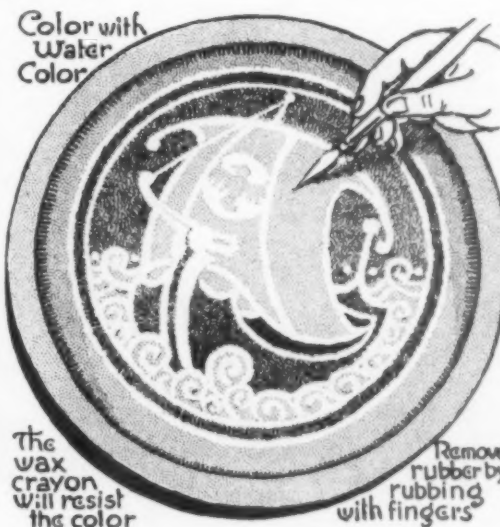
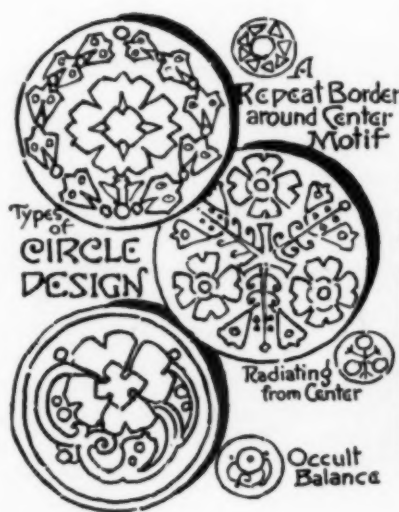
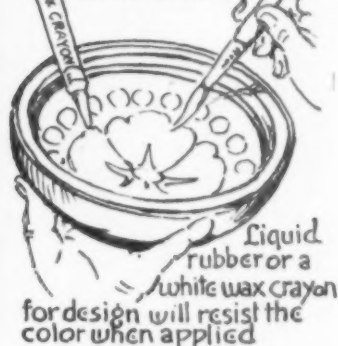
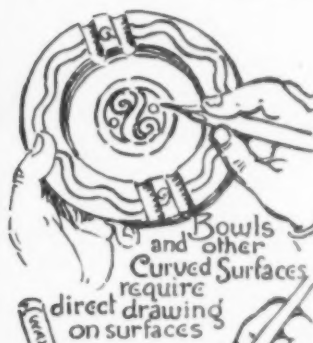
This method of decorating metal is a simplified school craft method in which lines are indented on thin sheet metal from the back and the raised lines increased by tooling on both sides of the raised line on the front. With enamel paint added to the design "pockets" a charming "champlevé" quality is secured. To hold bits of stained glass or split beads a little enamel paint is put into the bezel space





Batiked wood is a common craft in Holland, examples of which are shown above. A simplified method is shown on this page

# ART ROOM WORK SHOP

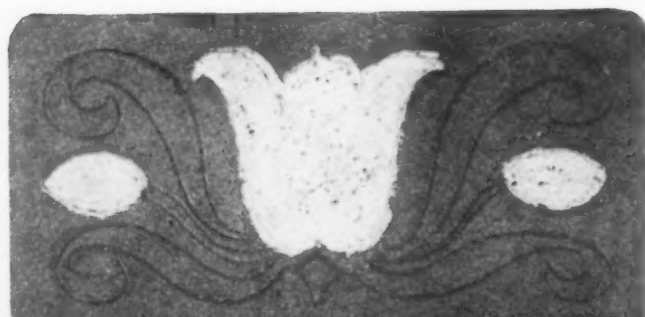
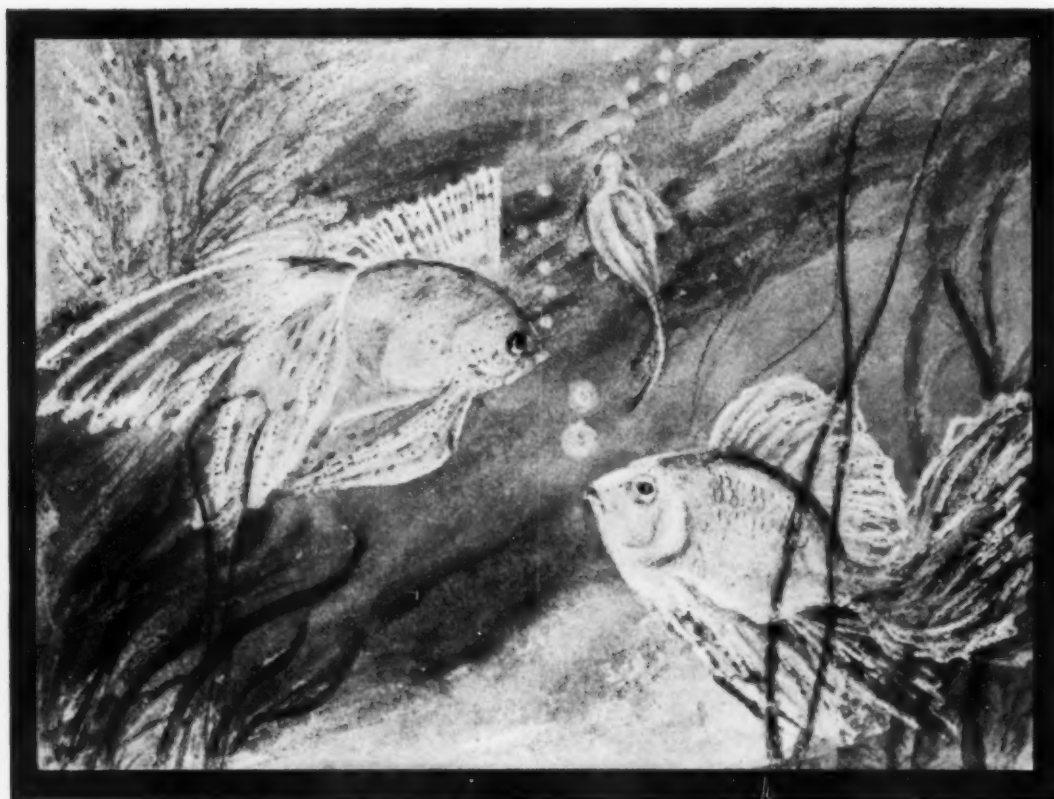




## WAX RESIST PAINTING

Combining  
Wax Crayons  
with Water Color

ANN G. POWERS  
Oxnard, California



After the first color wash over the wax crayon.

1.



The second wax lines and color wash

2.



Third, wax spots and finishing color wash

3.

**M**ANY fish forms afford fascinating objects of study for grammar grade drawing. It is interesting to collect pictures of varieties of fish and note sweeping curved lines of action and such details as the character and distribution of scales, the fins, etc.

- Use gray or yellow manila paper or the pages from sample wall paper books. Draw the fishes with white wax crayons. The fish should be colored with crayons in warm colors—yellow, orange, red, magenta. The smoothing is easily done by rubbing colors gently together and blending with a lead pencil eraser.

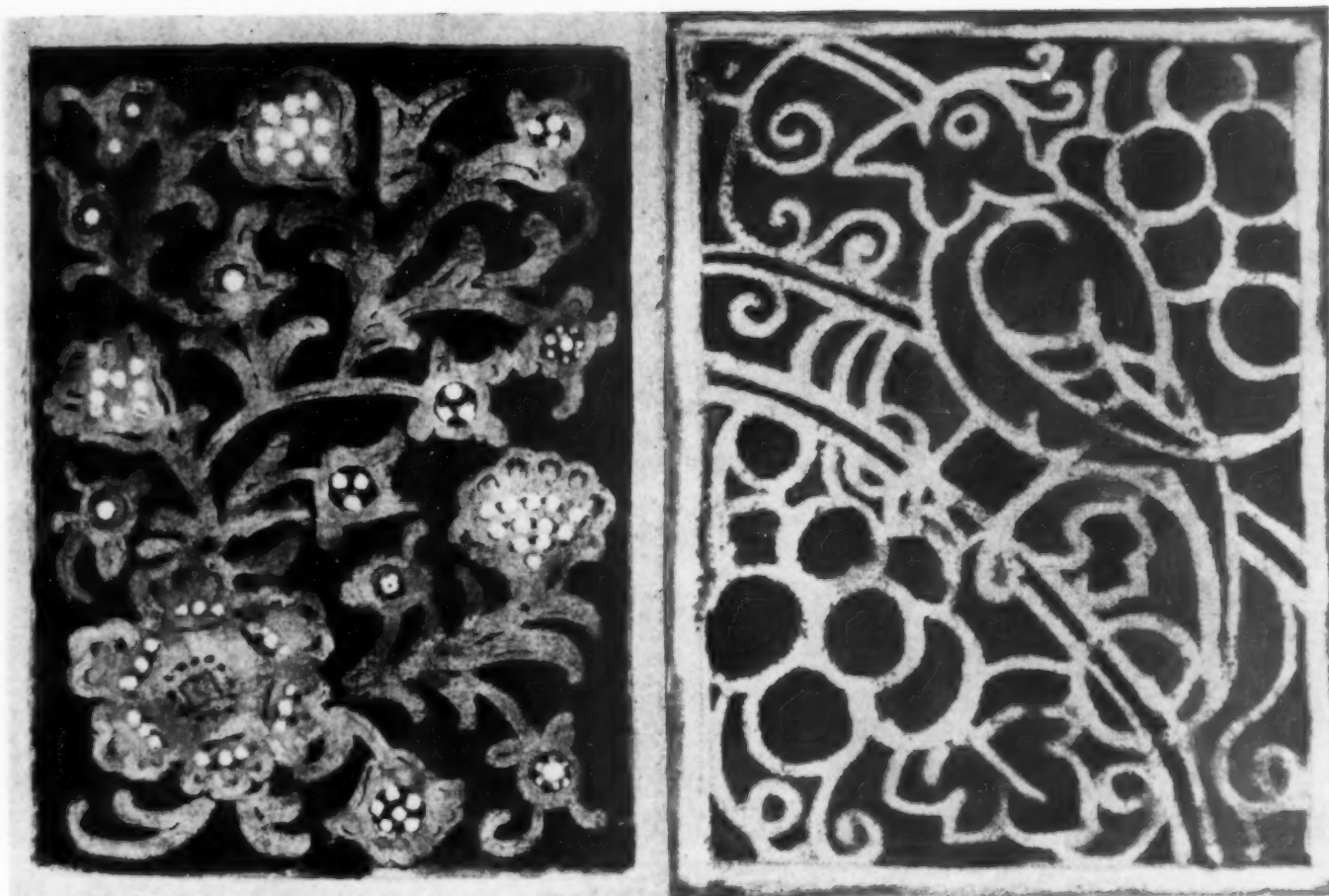
- After seaweeds, coral, or rocks are colored with crayons, the next step is to paint in the sea with water color.

- Begin at the upper left-hand corner of the picture using a wet wash of blue, green, or purple, leaving places where the paper will show through to let in chinks of light. Bubbles are attractive additions done with white crayons.

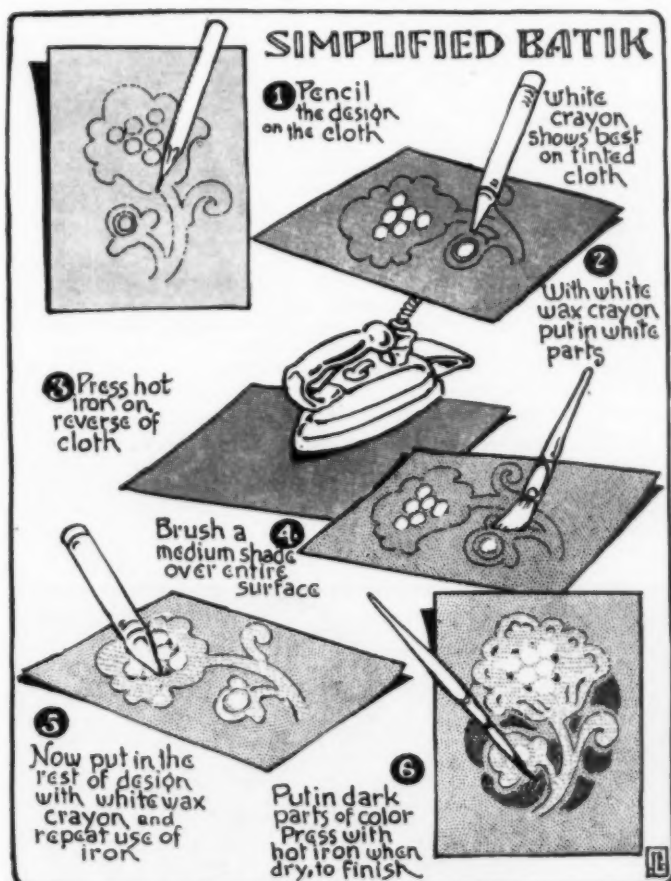
- A fish lesson is a valuable one as it gives occasion to illustrate the art principle of variety of size, the use of warm versus cold colors, and last but not least impresses children with ways of filling the paper in an interesting manner to make a good composition.

Batiked paper finds many uses for lampshades, transparencies, wall panels, book covers and end leaf use. White wax crayon, preceding first wash of color, using other color wax crayons for added water color washes results in colorful effects. For transparency purposes a warm iron pressed over the back to pull the wax crayon through is necessary





# WAX CRAYON BATIK WORK A SIMPLIFIED NEW METHOD







Children enjoy making papier-mâché bowls and decorating them. These bowls above were made by pupils for an Indian project in the schools of Helen Redcay Snooks, Newton, New Jersey

## BOWLS OF MÂCHÉ

THELMA E. POWERS Mildred, Montana

**T**HE Indian design bowls pictured were made over an inverted jar, dish, bowl, or pan used as a mold foundation and brought by the children from the home kitchen.

• The outside of the pan or bowl to be used as a mold is first covered with wax paper to keep the mâché from sticking to the mold. A knife or spatula is then used to quickly spread a layer of mâché over the paper protected mold. This layer of mâché should be about a half inch thick, to allow for shrinkage in drying. Start on the mold at the center of the bottom with the desired thickness and add the mâché in the same thickness, working out from this central area to the mold's edge, keeping the half-inch thickness all the way. This is much more satisfactory than putting a thin layer over the entire mold and adding another layer over this for thickness as this will tend to pull the first thin layer of mâché away from the mold.

• After the mold is covered with mâché it is set away to dry. To insure slow drying, which is essential, waxed paper (bread wrappers are fine) is laid lightly over and around the mâché bowl. Rough spots which were difficult to work out while the mâché was damper, will readily yield to smoothing as the bowl slowly dries. As soon as the mâché dries sufficiently to hold its shape alone it should be removed from its mold.

• After the mâché shell has been removed from its supporting mold, the wax paper lining which usually adheres to the mâché shell, is removed and the wrinkles it left in the surrounding mâché

are smoothed out either with a finger or the bowl of a spoon. I believe a dampened paper towel could be used as a protecting layer between the mold and mâché instead of waxed paper. In this case the paper toweling would not be removed from the mâché shell but would become a part of the mâché bowl itself.

• The large central bowl was made by joining or welding together the mâché shells from two separate bowl molds. The upper part of this bowl was made slightly concave by gentle pressure and working with the hands after the mâché form was taken from its supporting mold, but while it was still plastic. The bottom of the bowl mold for this upper part was not covered with the mâché to allow for the opening or mouth of the finished bowl. The two parts were removed from their molds and welded or plastered together both inside and out with additional mâché, saved for this purpose, and worked over the joining seam. The mâché was smoothed out over the two pieces until they seemed to be truly one. The bowl of a spoon is favored by many for this part of the work while others prefer to use their fingers or a knife blade.

• The two small round bowls were formed over rounded mustard or honey jars. When partially dry a sharp knife dipped in warm water was used to bisect the mâché shell around the largest buldge of the mold. The upper and lower sections were carefully slipped off the mold and welded together with damp mâché in the same manner as were the two parts of the large bowl. A little glue mixed into the mâché used for welding purposes insures a more solid and firm joining of the two parts.

• The designs were painted on the dry bowl with tempera paints. Then a coating of clear varnish was brushed lightly over the decorated bowl to waterproof and protect the design. Some of the students like to polish their varnished bowls with floor wax. This gives a satiny gloss to the finished bowl.

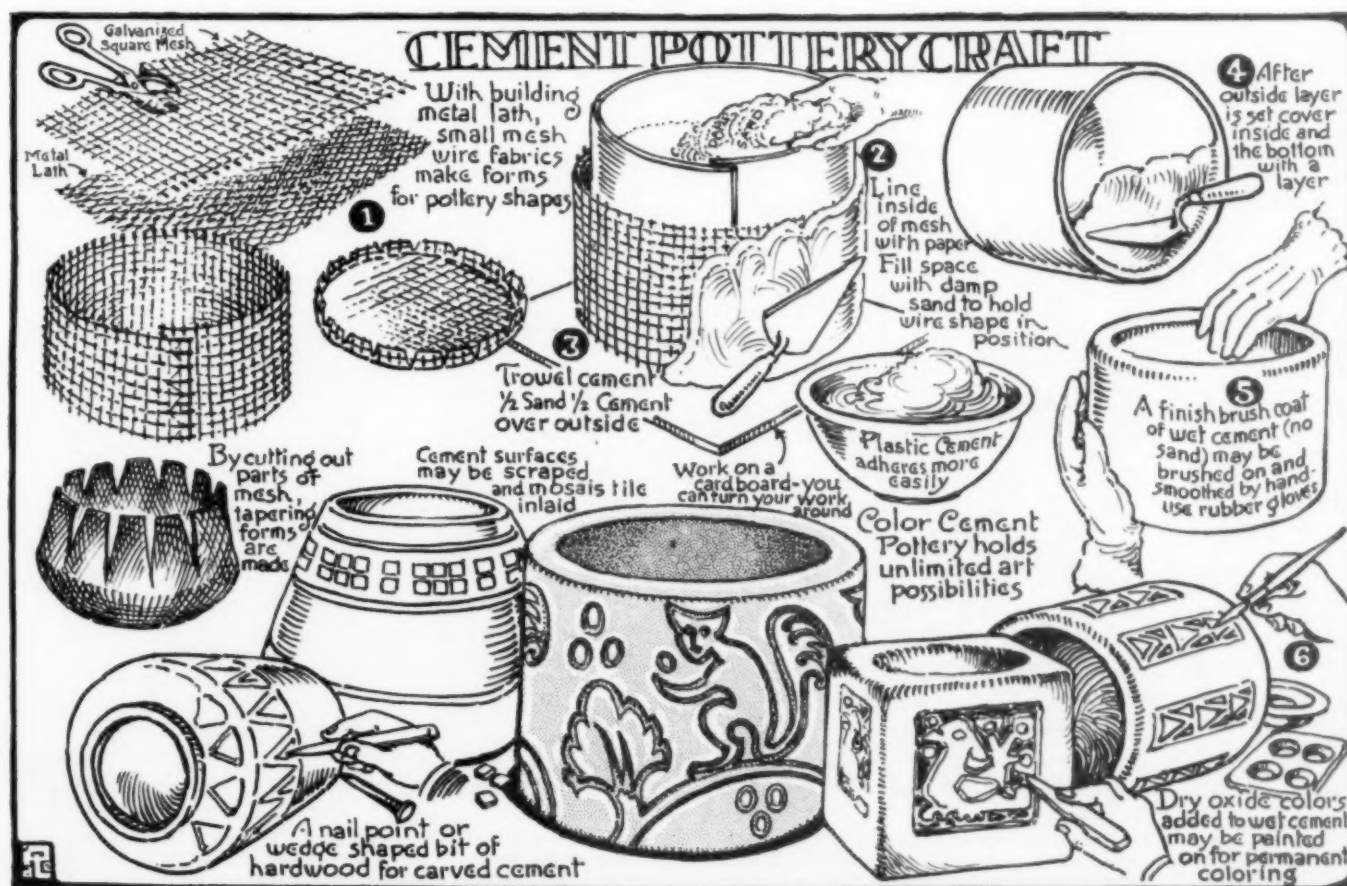






## FIRELESS CEMENT GARDEN POTTERY

A SIMPLIFIED WORTHWHILE HOME HANDICRAFT



This page conveys only a limited idea of the possibilities of Color Cement Handicraft either for schoolroom art crafts, for a craft at home, or as an income handicraft. The book "Color Cement Handicraft" published by *School Arts* describes many methods, several of which have been adopted by commercial concerns.





Mosaic Combined with Color Cement Wall Mural—Modern



Mosaic Decorated Fountain—Pompeii Ruins

## AN ANCIENT ART BECOMES MODERN ART

REVIVING AN OLD 5500-YEAR ART AS A SCHOOL CRAFT

### INLAID GLASS MOSAIC

**The Design**

1 A Simple Design for Glass Mosaic

2 Trace the Design and transfer it in Reverse

3 With touch of paste or glue on each bit of glass mosaic put in position, paint side upward

4 After painted and metallic leaf-covered glass is dry, cut it up into mosaics

5 Cutting glass first into strips and then into squares or into triangles or into odd shapes

6 With wood strips and mosaic all in place pour backing of 2 parts sand 1 part cement over entire surface

7 The Mosaic is released from the mold in 3 days. Cement added where needed

Brush Gold Leaf Sizing over Glass then Lay metallic gold, copper, and silver metallic leaf over the glass

Cover scraps of glass with bright paint

The background may be cement, the subject only to be in mosaic

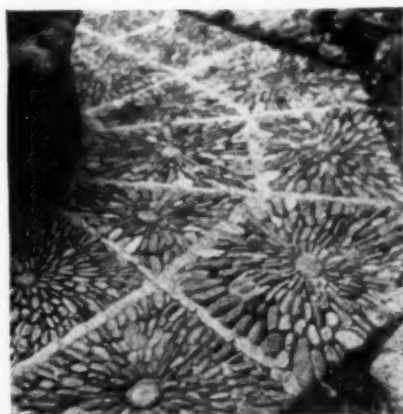
While history of art has created the idea of mosaics as being related to large wall murals and civic architecture, many smaller artistic forms were created by the ancient Egyptians, Greeks, Byzantines, and Romans. It was even applied to jewelry and small caskets and religious altar pieces, sometimes as opaque or transparent glass beads



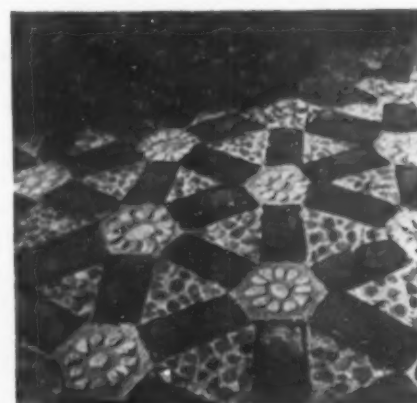
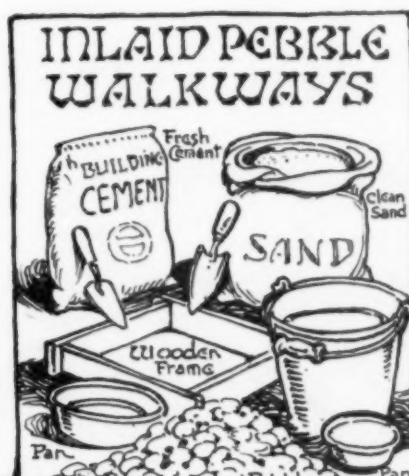


## COMMON STONES MAKE ARTISTIC PATHWAYS

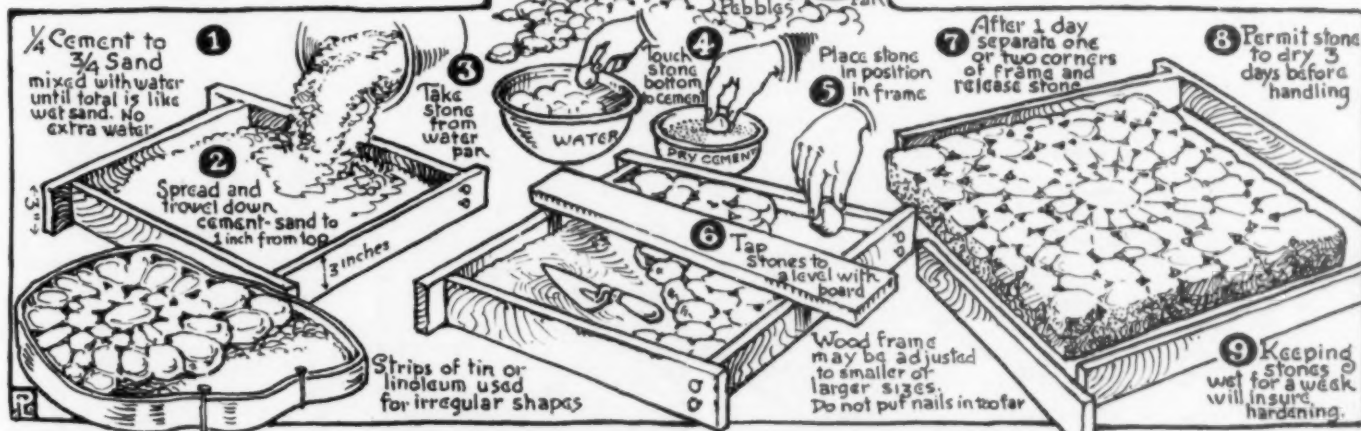
OCEANSIDE OR STREAM PEBBLES MADE INTO PRACTICAL GARDEN FLAGSTONES



Fitting Varied Specs



Combined with Brick

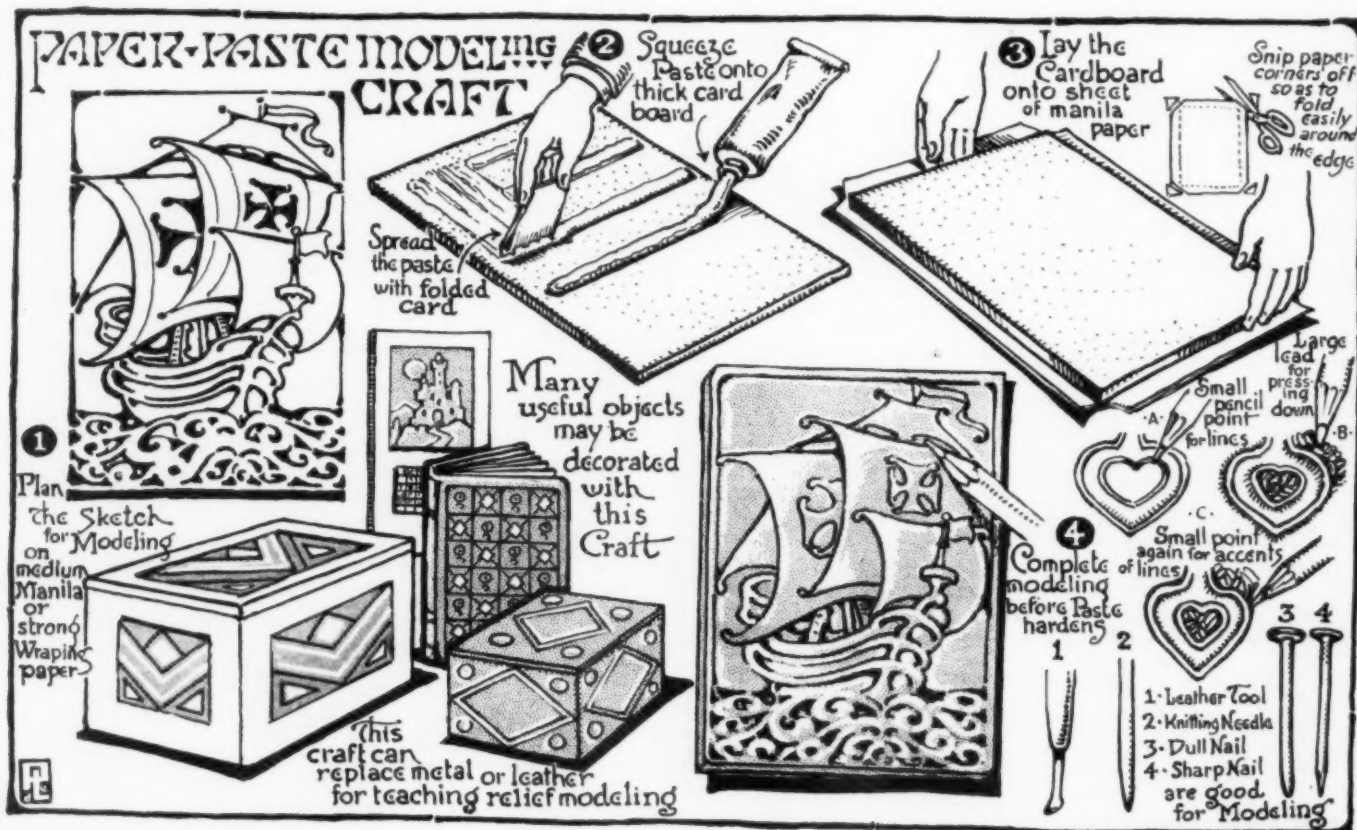




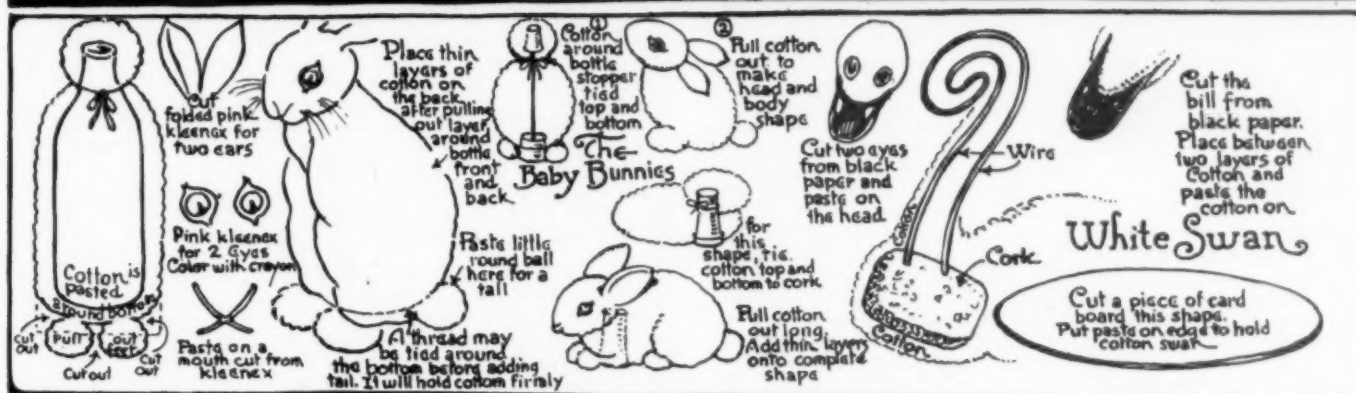
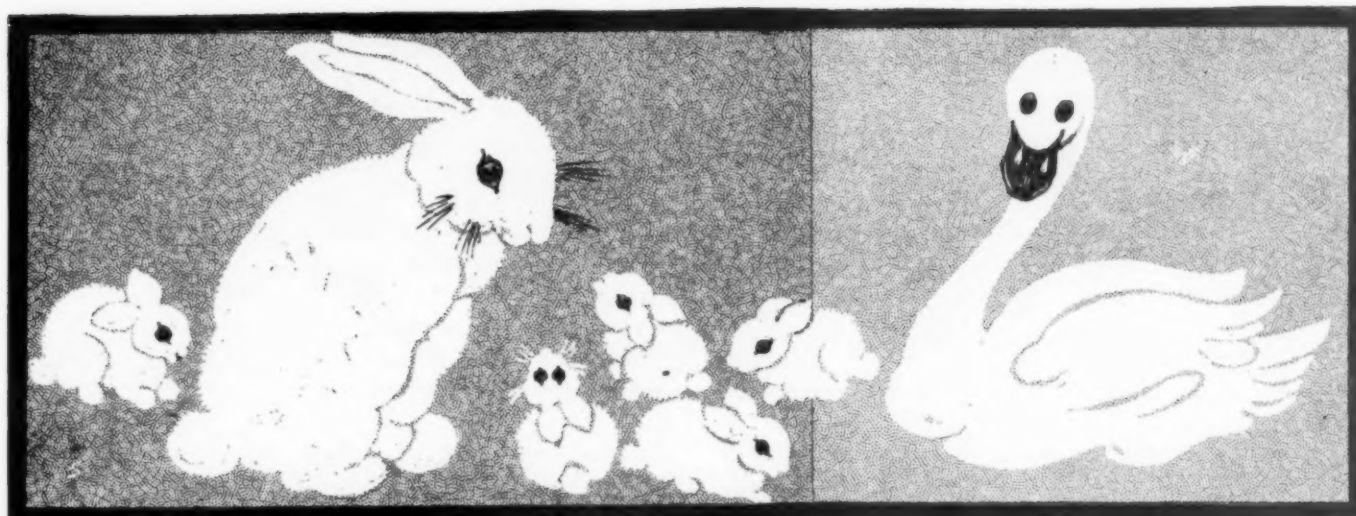


## PAPER-PASTE MODELING

A SHORT CUT WITH  
LOW RELIEF CRAFT







## COTTON MODELING

MAE M. BEARDEN, Pyriton, Alabama

**N**OWADAYS everyone has a hobby. Why not try your hand at cotton modeling? It's lots of fun, fascinating and interesting to make these little animals. I am showing only a few of the things that can be made of cotton; you will think of many more once you try it.

- The Rabbit Family. For something new and decorative for springtime you will enjoy making these soft, cuddly little bunnies. These bunnies make attractive decorations for club tables, dinner parties, library tables, schoolroom tables; and you can think of other uses.

- One big bottle four or five inches high, some paste, thread, a piece of delicate pink cleansing tissue, a pair of scissors and a black or blue colored crayon to make the eyes and a red one to make the mouth are all the materials needed to make mother rabbit.

- The baby rabbits may be made on one- or two-inch bottles. Small cork stoppers will make a good base for the rabbits that sit down. Very white cotton makes the prettiest bunnies. Absorbent cotton is the kind used here.

- Wrap the cotton around the bottle. Shape the head and tie a thread around the neck to hold the head in place. Cut ears from the cleansing tissues

and paste on. Take a very thin, small piece of cotton and wrap around where the cotton is pasted. Cut the cotton at the bottom of the bottle right in the front, paste cotton all around the bottom, pull out two little feet in front. Take a small piece of cotton and paste on the back of bunny for a tail. Cut eyes of paper like that used for the ears, and paint the middle black or blue. Draw the mouth on the same kind of paper with a red colored crayon, and cut out. The back is made into a graceful curve by placing very thin pieces of cotton over the back and gradually building it into the right shape.

- The nest may be made by placing pretty leaves around in a ring. Magnolia leaves are used here.

- The White Swan. The white swan is very beautiful with its long neck curved into a graceful position. A small wire 3 or 3½ inches long is used for the neck. A hairpin is used here. The wire is put into the middle of a small cork stopper. A small piece of cotton is placed through the top of the wire for the head. Small thin pieces of cotton are wrapped around the wire after it has been curved into the neck shape. Cotton is wrapped around the bottom of the neck and cork to shape the breast and extended to the sides and back. Thin layers of cotton are wrapped around the sides and back until the right shape and proportion are formed.



# MAKE YOUR OWN PORTABLE PAVEMENT

Then You Can  
Take It With You

BEULA M. WADSWORTH  
Tucson, Arizona



**S**OMEONE who simply sawed and fitted smooth wood strips for a shallow box without a bottom, cornered them with two pins (beheaded nails) and two holes for rigidity, added a hook and screw eye fastener at each corner, attached two wooden handles, coated surfaces with shellac—and there it was, a form, the first step for casting foot-square colored cement tiles for paving.

● We hadn't thought of tile paving as a community project for schools until my brother, Wade Wadsworth, and I worked it out lately for ourselves to meet our own need of a little portable paved patio 8 feet by 14 feet in connection with our Art Hobbies Workshop. You will note in the sketch below that we have, incidentally, surrounded the patio with a low informal wall of rocks and earth inset with brightly painted "portable" pots of cacti. My brother, who had picked up cement ideas watching street and sidewalk paving, and I, who had studied colored cement methods in Editor deLemos's class on the Coast back in '26, pooled what we knew in this experiment.

● We figured that it took about forty-two hours in odd times for one person to mix the ingredients and to cast 112 such tiles. On the basis of this, supposing you have a group of fourteen manual arts students working at one time on this project, each student would

thus have a quota of only eight tiles to make and the class together with sufficient equipment would be able to complete the work in about three hours.

● A class undertaking a unit of work of this kind will, of course, need to do as we did, determine a utilitarian purpose for it. This might be a court, terrace, steps, walk, platform, or an interior floor for perhaps a school, charity hospital, orphanage, public recreation center, or a Scout or other type of camp. To be sure, permanent paving might be preferred; but portability is convenient for moving around for different uses, for instance, in a studio yard or on a playground, or for utilizing the same tiles for a different winter and summer location, or even for accommodating a travelling unit or one that moves occasionally. The educational purposes could obviously be altruistic and teamwork experience as well as individual learning of a technique useful at home or for meeting needs later in life.

● As for equipment, the students will need to make items other than individual forms in their school wood-working shop. There will be a wooden box in which to mix cement, a wood-framed sieve of window screen in which to sift sand, and one of gravel screen of  $\frac{1}{4}$ -inch mesh for sifting gravel—size of each as required. Also needed is a beveller which can be purchased or made of galvanized iron bent and attached to a handle. Not of least importance is a drawn plan of the proposed tile pavement showing distribution of colors to determine the number of tiles of each color to cast and the assignment of them to the respective students. Other things to be gotten together—in numbers according to the size of the class—are a plasterer's trowel, a shovel, a pail for carrying wet cement, and a flour sifter. We found that  $5\frac{1}{2}$  sacks of dry cement, and 15 pounds of cement coloring were sufficient for our pavement. We used dull yellow, terra cotta, and brown alternated with the natural color of cement. Fortunately we are located near a dry creek bed having a deposit of both sand and gravel. A class that can not find such a location at which to cast their tiles will need to provide cartage for this material.

● Now for the method. Thoroughly mix dry four shovelfuls of sifted gravel to each shovelful of cement and then add water until this mixture called grout is thick yet easy to pour. Fill the form (which rests on smooth level sand) to within  $\frac{1}{4}$  inch of top and smooth with the trowel. Then having thoroughly mixed dry one shovelful of sifted sand to one of cement and stirred with water to form a finer top coat, pour it on immediately level full and smooth true with a straightedge. Using the flour sifter sprinkle on the selected dry color over this wet surface and trowel smooth and, finally, bevel the edges about  $\frac{1}{4}$  inch with the beveller. By this time the form can be taken apart and slipped from the tile. A shady spot or a cool cloudy day is advantageous to facilitate slow drying of the tiles in place. Hardening should continue three days or more before taking up and laying together on a carefully levelled sand bed in their final location.

● Considering the work and cost, this pavement has proven very satisfactory in view of its durable all-weather firmness under foot and the actual style it adds to a place.





# MORE ABOUT ETCHED GLASS

M. L. BARNETT  
Modesto High School  
Modesto, California



THE comparatively new method of etching on glass makes an interesting problem for high school classes. Table mirrors, glass plates, drinking glasses, or glass articles with plain surfaces make good models for decorating.

- If the simple steps are followed carefully the results are invariably satisfactory.
- Aluminum stencil paper, stencil cutting pen, and a tube of etching cream are needed.



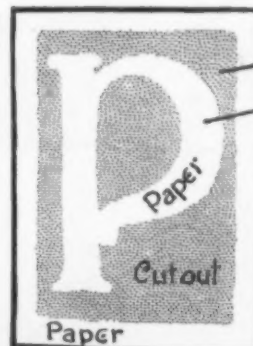
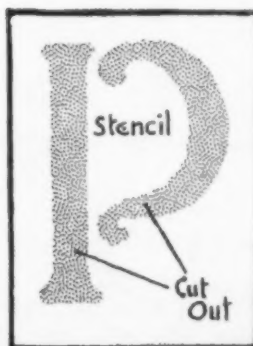
The subject etched  
on the glass

The background etched  
on the glass

- Plan the design with few small lines but rather large masses. After the design is cut in the stencil paper drop it into warm water for a few seconds, dry off excess water on clean blotter and apply to the clean glass. Use a pencil in rolling motion to press down the edges firmly to insure clean cut outline to the finished design.



- Squeeze the cream directly from the tube covering the design or apply with a match wrapped in cotton, spreading evenly. Look through the glass to see that no thin places or open spots appear.
- Let cream remain for about four minutes then wash off under running water. Then wash off the stencil (which may be used again) and the work is finished.
- Gummed paper may be used instead of the more expensive aluminum paper but care must be taken that no mucilage smears on that part of the glass to be etched. The paper stencil can be used only once.



Etched  
Masked

Two  
Ways  
of  
Etching  
Designs





# SELF EXPRESSION in PLASTER CARVING

MILDRED SCHWEIDER  
Cleveland Junior High  
School, Tulsa, Oklahoma



WE MUST vitalize our pupils' art with enjoyment if we expect them to pursue art in their leisure time. Our art teaching must be a living thing to make it interesting. The sheer joy of creation and appreciation should be stressed in our art education. An unknown medium is always intriguing to a group of alert students. Plaster carving is not a new medium in the field of art, but it offers a new and interesting activity for the pupils in our junior high



school. This method of carving may be new to you, but I am sure you will appreciate its possibilities as an interesting project.

- Plaster of paris can be purchased from any reliable paint store or lumber yard in the desired amounts. Its cost is nominal. A thin cookie sheet or pan is used to mold the plaster into the required size. If a large mold is not desirable, the cookie sheet can be subdivided by placing a small piece of greased wood across the center to cut the plaster mold in half. The mold is removed and laid on a scrap of drawing paper and then a tracing is made for size and exact shape.

- The pattern of the mold is then ready for the pictorial idea to be carved. Lists of subject matter

suitable for a bas-relief are then listed. Football figures in action, animals in action, religious scenes or characters, simple landscapes, comic heads or characters, and historical figures taken from their social studies and literature classes are very successful.

- Each idea must be carefully planned on the scrap paper pattern and shaded according to the depths to be cut for the relief effect. This shading is quite important because it is the guide by which the student cuts his plaster. The deeper the shadow is on the pattern, the deeper the cutting must be on the plaster. The pattern of dark and light should be as carefully planned as the pictorial idea itself.

- Small kitchen knives, razor blades, cuticle knives and any other sharp instruments can be used to cut the plaster, and the method of handling the tools determines the smoothness of the cutting and the finished look of the plaster. Practice work on a small scrap of plaster is helpful.

- The finished design is then laid on the plaster and gone over with a pencil using enough pressure to make a clear indenture of the design on the surface of the plaster. After the design is traced, cutting is begun on the lowest level of the background and continued on each part until the same shadow effect is obtained with the plaster as is expressed by the shading of the design. While the plaster is setting, small wire hooks are imbedded in it in order that the bas-relief may be hung on the wall.







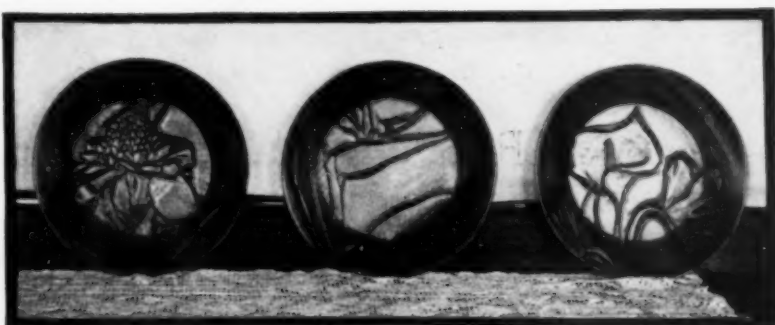
## TROPICAL ISLAND CARVINGS

MARY RENE BROOKS

Lahaina, Maui

Honolulu

*Flat Relief Carving*



**L**IVING as I do, in a little town in Hawaii built along the coast of Maui, one has constantly before him the compositions, color, and infinite number of Nature's canvases.

• With subjects at my very doorstep, I cannot refuse their invitation to portray them even though my best efforts in no way may do them justice.

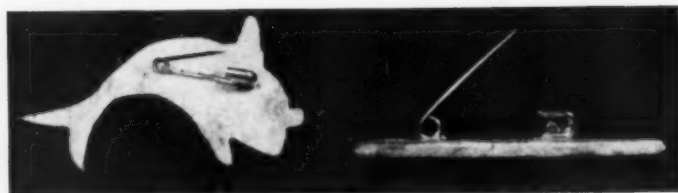
• Designing furniture, pictures, boxes, plaques and plates, sketching them and then carving them from the various kinds of lovely Hawaiian woods, turns my use of leisure time into a three-fold hobby. Touching life at these three points adds interest, fascination, and happiness to my already full existence with its many exacting duties.

Artistic and practical wood carving may be done in low relief carving. Highly modeled wood carving for bas-reliefs is not good art in that it fails to appear as correlated to its background. The above work illustrates a simple means of producing artistic carving



# USE SPAGHETTI FOR COSTUME JEWELRY

MARY E. FENNER, Herkimer, New York



**T**HERE is an old saying that "there is nothing new under the sun," but it seems doubtful that the history of ancient times could unfold the present use of spaghetti in the field of costume jewelry.

● A simple problem, with much appeal to children, is the making of wooden pins, using spaghetti letters for their names. The project was received with much enthusiasm, since pins as lapel ornaments have been particularly high style this season. It has given much opportunity for originality, and many students used their hobbies as the basis of their designs.

● The work seemed not only interesting but was completed in a fairly short time. The following procedure, given in outline form, was found to be the most satisfactory method of working.

● 1. Draw a suitable design. 2. Trace it on a piece of plywood or thinwood ( $\frac{1}{8}$ -inch plywood is preferred). 3. Cut out the design, using a coping saw or jig saw. 4. Sandpaper top of pin, and all

edges, or until smooth. 5. Cut slit in back for safety pin. The slit should be slightly longer than the pin (see illustration). 6. Paint top of wood in desired colors, using tempera paint. 7. When dry, using a quick drying cement (may be purchased in tubes), spread a thin layer over the top and quickly arrange the spaghetti letters (these may be purchased at most grocery stores). The cement will not be beneficial to the finish of any desk, so it is wise to always have some paper under the pin and tube while using it. As soon as the front is dry, the pin can be put in the back. In many cases, where a light color has been used for the background, the letters will not show, unless they are painted a contrasting color. It is only necessary to paint the top part of the letters. 8. Apply the cement to the opening slit in the back. Allow to partially dry, then set in the open safety pin, with the point up (see illustration), and leave for a few hours to thoroughly dry. 9. The final step is to shellac or lacquer the front of the pin, over the letters and all the paint—to give a more permanent finish.

● The pins in the accompanying illustrations were mostly made by the 7th and 8th grade students. The method, however, was soon taught to younger brothers and sisters, and some excellent pins made by eight-year-olds were brought to school for inspection.



## PAPER BAG MASKS

CLEOBELLE HARRISON, Art Instructor  
Eastern Illinois State Teachers' College  
Charleston, Illinois

**T**HE masks are made of paper bags and scrap materials. The empty bag was put on the head and the features located, thus getting good proportions without extensive study of head construction. Upon removing the bag it was stuffed with newspaper and the detail added.

● While the paper bag has been much used, by painting features on the bag, in doing these masks various materials were used to give more realistic effects. Cloth ties, headbands, and hats were fastened to the bags. Straw and yarns and other materials created odd or natural hair effects. It developed thinking along the use of many materials.

**BRING-IT-IN-DAY.** In our elementary school, grades 5, 6, 7, 8, we have a "bring-it-in-day" once a month. The children bring to school anything they have made during the past month, from doll dresses to old mill wheels, show it to the class and perhaps offer a word or two of explanation as to colors used or design ideas.

Ola M. Kemp, Jerseyville, Illinois





# GRADE HELPS

from Grade Teachers everywhere...



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro deLemos, Stanford University, California

## LET CHILDREN CREATE with MANY MATERIALS

LUCILLE MACAULEY, First Grade Teacher  
Horace Mann Elementary School  
Minneapolis, Minnesota  
As told to WALDEMAR J. PFLEPSSEN



**I**F INDIVIDUAL creative ability is to be developed to its potential limit, it must be encouraged in its initial stages. If art is to benefit from and exemplify the best of a generation, it must be recognized that the first opportunity for individual expression must be permitted at that age when one has gained enough experience in organization, when the desire to express oneself creatively is evident and when the ultimate expression will contribute something to the individual's understanding and attitudes. Only through strict adherence to this liberal permission will art continue to progress.

- Children of kindergarten and primary grade age are the ones who comprise this group possessing these individual capacities and potentialities of which I speak. Their creative abilities must be nursed along and always be kept under the close scrutiny of those capable to administer this care. The children of today are the artists of tomorrow who will employ their creative ability not only in the actual painting or sketching of pictures, but also in the construction of furniture, buildings, homes, and perhaps even in the performing of appendectomy operations.

- Not only will the cultural arts reap the rewards of these early efforts to develop potential ability that might otherwise remain latent, but also the industrial arts, the commercial arts, and the social arts will benefit as well. It is only convenient that the teachers of primary and kindergarten grades should be most concerned with the growing interest to eliminate all hazards blocking the desire for creative expression of children who are rapidly becoming an integral part of society through their growing knowledge of man and his institutions.

- In Minneapolis, as in many other cities throughout the United States, teachers are making their task in this connection an easy one by the introduction of activity projects, the latest trend in childhood education, into their daily classroom routine. Success of this innovation depends entirely upon the teacher. Nothing about activity projects can be found in textbooks; they are perhaps the only addition to the three R's not found there.

- Since the list of activity projects is subject to change without notice, Minneapolis teachers saw it was necessary to find some means to keep informed on the latest contrivances. They solved their problem by putting into practice an idea publicized at the convention of the Association of Childhood Education held in Milwaukee last April. Teachers simply reversed their roles and became students at a three-day smock workshop.

- And work they did. They attended classes and were given instructions on a variety of new activities. They were confronted by the same problems that will bother their Johnnys and Marys when the new activity is initiated into their project curriculum at their respective schools. By meeting these actual situations squarely, solutions were arrived at with the assistance of instructors who had taken time before the workshop to become acquainted with and learn the procedures involved in the new activities that were taught. More than 300 local kindergarten and primary grade teachers were in attendance.

- All activity projects are aimed at the child's ability to organize, underlying clear expression and clear thinking. Before a new activity is undertaken, complete and dependable data on it must be collected. There must be no mistakes. Experimentation should be completed before teachers are given the chance to learn the new activity. Our workshop was not run as an experimental laboratory. Many of the new activities resulted from an exchange of ideas that is taking place continually among teachers throughout the nation, while others originated in Minneapolis. Activity projects introduced at the workshop numbered somewhere around 150.

- Included in this list, which is far too numerous to mention here, were finger-painting, chalk drawing, making of sunbonnets, tom-toms, visual education slides, trains from pieces of wood, dolls from paper bags, tops from milk bottle caps, plaques from coffee can lids, clay ash trays and paper weights in the form of animals, many useful gadgets and gifts from old spools and cartons, perhaps fifty articles from yarn and fifty other types of favors and trinkets.



- Finger-painting, one of the most popular projects, strengthens arm muscles. The child is allowed more freedom, and his coordination is not restricted to just the fingers, as when he is forced to write in between two fine lines. Most activities, however, stress the use of the hands in making objects.

- The favorite activity among the boys is the making of tom-toms from old inner tubes cut into strips of rubber. These are then taken and stretched over coffee cans from which the lids have been removed. The strips are bound together with cord and a paint job in Indian design completes the project. Girls, on the other hand, have taken a liking to making dolls from paper bags.

- The visual education slide project is used not only to develop the child's potential ability in that unique art form, but also to aid him in his school studies; to help him readily understand subject matter that otherwise would require much added explanation on the part of the teacher. On the frosted side of the celluloid plate the child draws pictures of objects he has seen and observed carefully. Many times I let my pupils explain what they saw or read by the use of the visual slide as an illustration. This is just another form of presentation to the class.

- The interesting work of drawing the picture and the thrill of seeing it cast upon a screen lends desirable impetus to the creative interpretation in drawing. Children studying history, for example, through their knowledge gained in activity classes and by the use of the project itself, reconstruct scenes of some familiar phase of their study. Apple leather, made by cooking apples and then leaving them to dry, brings pioneer memories to the children who happen to be studying that particular part of history. Sketching is another activity that is valuable with regard to the study of history.

- It is hoped that by the promoting of activity projects, the child will rapidly become aware of his capabilities and will continue to strive until his individual limits have been reached. Activities make him understand what is real and give him the insight

needed to grasp similar situations when he meets them in his life outside of school. They enrich his understanding and speed him on to fill the niche in society that awaits him.

- Raw materials used in most of the activities are either worthless or discarded pieces of wood, cloth, paper, or other such material. Teachers must always keep in mind the ends to be served by the arts and crafts. They must always be regarded in such a way as to contribute most to the child's social insight.

- In most schools the first hour each day is given to the project classes and students are encouraged to come early in order to prepare their tools and materials. Before class each morning, I have material needed in five or six activity projects ready for my children. This gives them a choice to work on for the day. It is humanly impossible to have all the material needed in those activities in our repertoire on hand. Nevertheless, each day, unless the child wishes to continue on an activity of the previous day, I have ready a different set of activity materials to choose from. At the present time the boys are busy making cowboy handkerchiefs and the girls are making sun-bonnets.

- Immediately after our 35-minute activity class, there follows a period of evaluation and planning of the work for the next day. Pupils who have done good work are commended and this has a very definite effect of lending prestige to those boys and girls who are deserving. This is especially noticeable in those boys and girls who do not exceed in some other phase of their school work, but have done a good job on their activity project. Their self assurance is strengthened and soon a change for the better is noticed in their entire school work.

- Considering these things and the extent to which activity projects are developing the potential ability to master art forms, activity projects seem destined to become an important part of our primary and kindergarten school education. Their success will have an important bearing on the quality of the society of the future.



Six-year-old Joanne is enjoying learning the use of materials in the Chicago schools





Elementary school-age children seem always fascinated with potato printing



## POTATO-PRINTING

MARION JEAN PROSCH, Ed.M.  
Swarthmore, Pennsylvania



### SIMPLE EQUIPMENT

.....  
Paring Knife,  
Potatoes,  
Tempera Paint  
Paper  
.....

That's all unless it's a cork to put on the end of the knife when not in use

**P**OTATO-PRINTING seems always to fascinate children of elementary school age. It is an easy type of block-printing for these children because of the ease with which they can cut out their designs. It is also fine because of the almost inexhaustible supply of materials. Potatoes of all sizes can be had at little expense. Expensive and intricate tools need not be used for an ordinary paring knife will do as well.

● The children created their designs—printed all-over designs through repetition and used the completed sheets as lining papers for books they were making.

● First they cut designs out of plain paper. When one was achieved that the child liked, he cut his potato in half and placed the design on the flat, wet, cut side of one half. The moisture held the paper on the potato. Carefully the child cut away the potato, leaving the design raised about  $\frac{1}{4}$  inch. There was the block, all ready to use. Tempera paint was applied to the design and the potato was pressed down on the paper, leaving the desired impression. This was repeated for an all-over design.

● Conventional designs may be used, or animal forms and motifs, initials, etc. Pictures like those done on picture wood blocks cannot be achieved successfully because of the texture of the potato, its size and its lack of durability.

## Children Build A PET SHOP

ELISE REID BOYLSTON

Project by  
Mrs. Douglas Grimes Walker  
Teacher, High 2, Moreland  
School . . . Atlanta, Georgia

**MATERIALS** were a few pieces of wood for structure, orange crates for counter and shelves. Corrugated boxes for cash register. Rolls of cardboard for telephones. Clay for modeling small animals. Building board for large bear. Nails, saw, hammer and paste



**T**HE project of the Pet Shop in the Second Grade of Moreland School started with a snake which found its way to school as a nature specimen for study. This interest was a suggestion for modeling snakes, they rolled so deliciously under tiny hands. Then they could be curled easily into shape, with slightly flattened head and pointed tail.

● From snakes, it was a natural step to interest in frogs, horned toads, alligators, turtles, snails, and other small woodsy creatures. These the children modeled from life, and they learned all they could about their foods and habits, and how to care for them.

● After a number of clay models had been produced, the idea of a pet shop in which to keep them developed. Here the brittle clay animals would not be broken or chipped.

● The live models were not kept at school longer than was

necessary, for the children had been studying conservation, and it would be unfair to keep the little creatures from their natural environment.

● The blackboard formed the back of the shop; and against it was a simulated aquarium. A piece of blue paper was pasted against the board for water. Goldfish were cut and pasted as if swimming on it; and when covered with a sheet of celophane, and outlined with a black band, it was quite attractive.

● Magazines and newspaper were searched for pictures and clippings of pets; and these were pasted in scrapbooks, not only for immediate use but for the library table as a permanent collection.

● Letters—OUR PET SHOP—were cut and pasted above; and thus nature study became the center of interest around which many fascinating lessons were woven.



# YARN... A CRAFT MATERIAL

MAXINE H. JONES

Intermediate Art Teacher  
Tyler School  
Cedar Rapids, Iowa



OW can we generate spontaneous and creative interest on the part of the elementary school children in the art classroom? How can we introduce fresh craft projects without burdening the limited budgets for material costs? These are the problems which drag along like milestones around the neck of every art instructor in his effort to teach enthusiastically the age-old principles of art. Last year we found a simple and satisfactory answer to the above questions. It was yarn! And it was available to practically every child without cost, since odds and ends were brought from home.

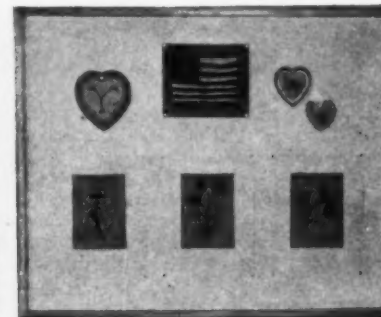
## DESIGN

● Seven motifs of design from Adolfe Best Maugard's "A Method for Creative Design" was used as the basis for creative designing. Flower designs were sketched with crayon on paper. Then each child composed an original flower design with stitches on colored construction paper, selecting the background color which he considered most adaptable for his particular plan. When the finished floral picture was framed, it made a quaint and attractive gift for appreciative mothers. A few samples of this work may be seen in the photograph. Some of the children were so delighted with their achievements that they incorporated the same idea for valentines—designing and embroidering suitable patterns for that occasion. Others even brought remnants of flannel or wool from home, out of which they made mittens to fit their hands. These, which were embroidered in floral designs on the back, were practical as well as decorative.

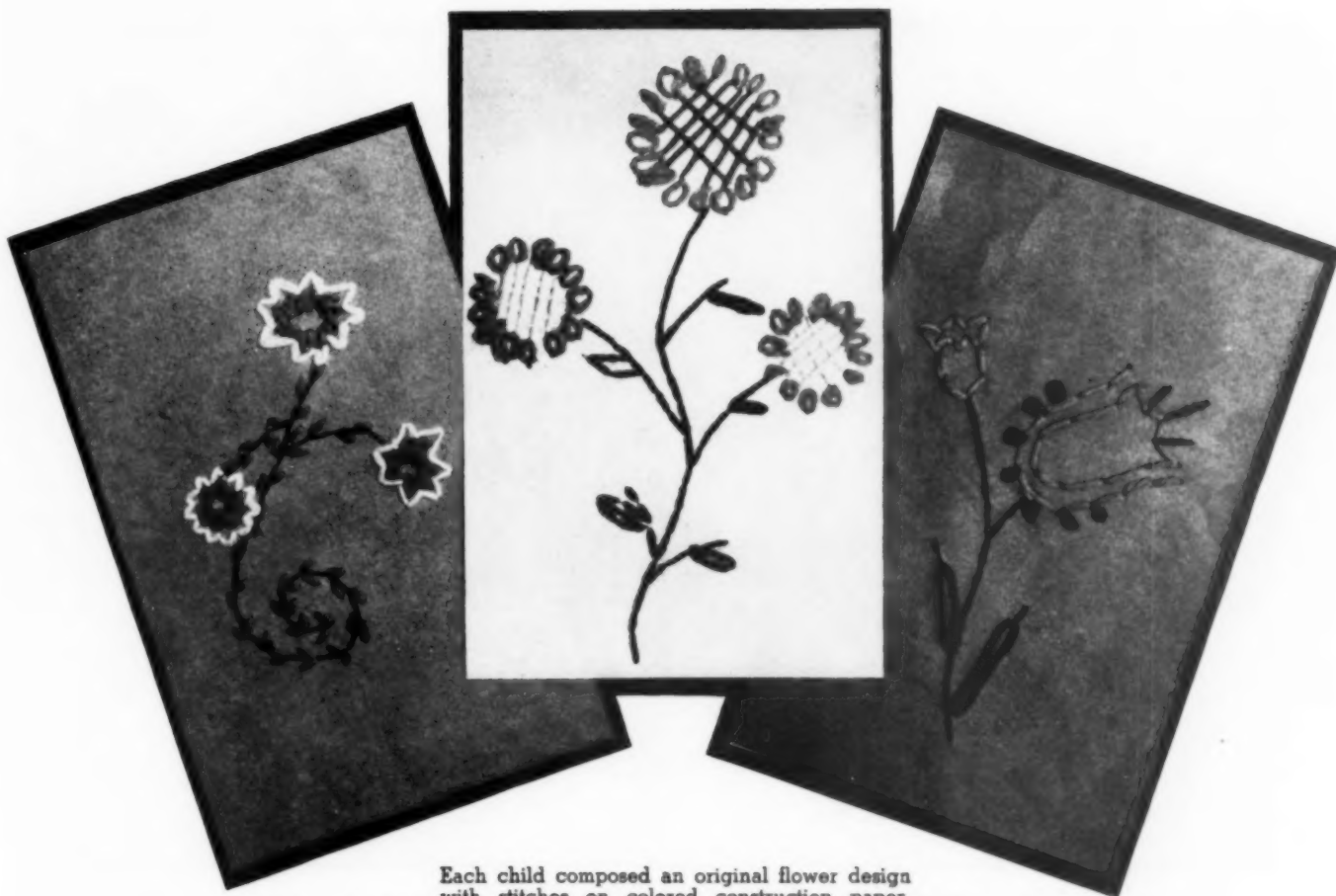
## WEAVING

● Every year in the integrated art program in the elementary schools, there comes a time when a class studies the inevitable Indians or Mexico. This naturally stimulates an interest in primitive weaving. One of the smallest, and less difficult, articles which

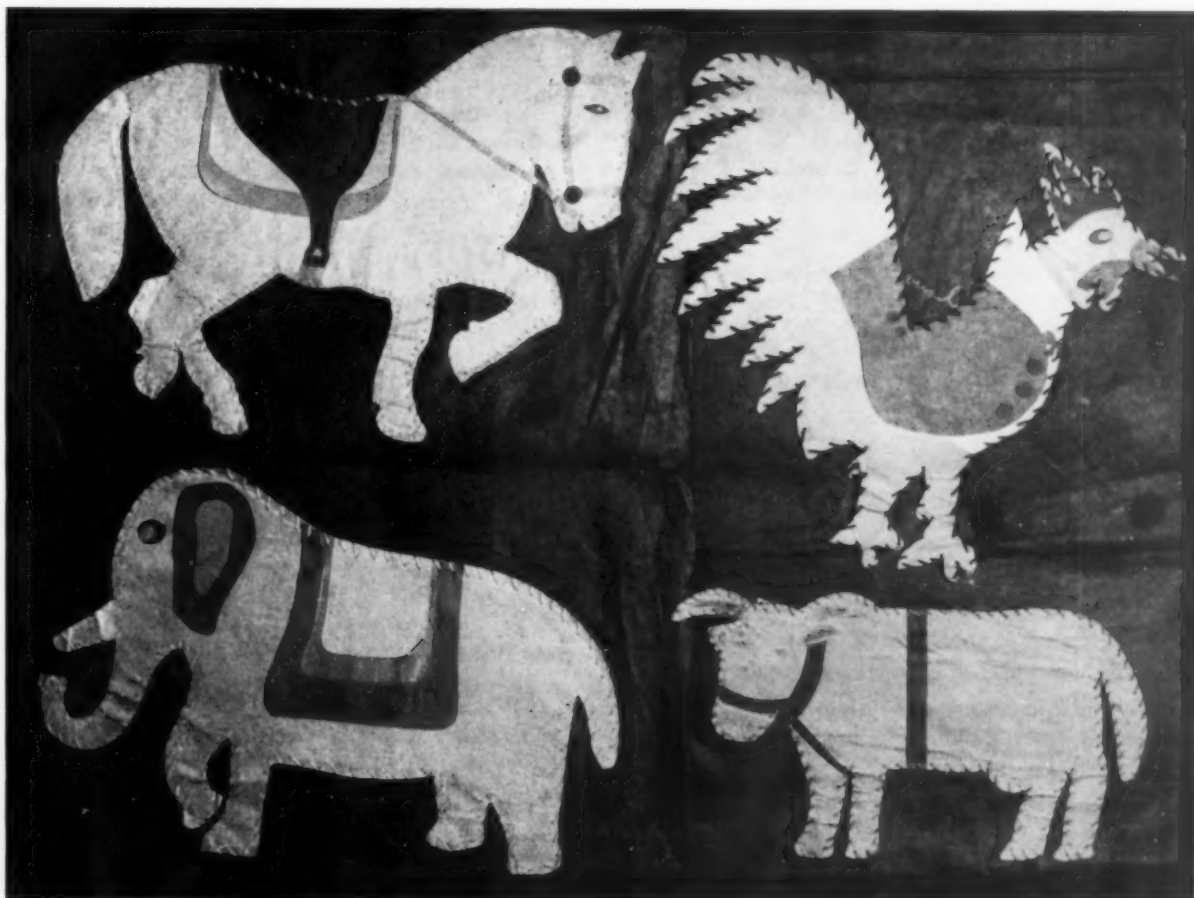
can be made in the art class is a woven purse of yarn. Cardboard, cut to the dimensions of the desired purse is notched one-fourth of an inch apart on opposite ends. The notches are then sliced one-half of an inch down and the "loom" is ready for stringing. Beginning at the first notch, the twine is looped around the cardboard and back into the first notch—and then over to the second notch, around the board, through the second again, and then over to the third. This process is repeated until the loom is completely strung. The loops at the top end can easily be pulled off when the weaving is finished so that the cardboard loom may be removed. The weaving is started at the bottom of the board and the yarn is interlaced, over and under, with the twine. Some of the children used a darning needle, and others a bobby pin for the shuttle, weaving around and around on the cardboard. When a new length of yarn was added, a knot was tied on the outside. The weaving was packed tightly by pushing it together with the fingers. Simple patterns were achieved by the number of threads used in the warp, and by blending different colors of the yarn to form stripes. When the cardboard loom is firmly woven to the top, the notches are cut off, the twine loops released and the cardboard slipped out. When the woven material is turned inside out, the result is a purse with three firm sides. Scraps of cotton or silk in harmonizing colors were easily made into linings. Some of the children brought zippers which were sewed in across the open end and many ingenious devices were improvised to form the handles or pulls. A few children crocheted around fruit jars rubbers which they attached to the zipper pull. Some others made dangles from Mexican clay which were painted with tempera and shellacked. Several enterprising children made smaller looms and wove coin purses to fit the larger ones. The more artistically inclined girls embroidered floral designs on their purses before the linings were inserted, and these were especially attractive. At the end of the project each child had a usable purse as well as the satisfaction which comes from creative work.







Each child composed an original flower design with stitches on colored construction paper, selecting the background color which he considered most adaptable for his particular plan. Done in the classes of Tyler School, Cedar Rapids, Iowa. Maxine H. Jones, Art Teacher



Cut Paper Animals made into decorative figures by a yarn stitched border. Done by the pupils of the Santa Ana Public School, Santa Ana, California. Hazel Nell Bemus, Director of Art





## UNIQUE COSTUME JEWELRY RUTH MILES, Art Teacher Martinsville, Indiana



IT IS fun, not work, when you are making something you or your "Girl Friend" can wear and which will probably arouse the envy and admiration of others.

• Such was the case in the creation of costume jewelry in my high school classes.

• Something unique, wearable, and inexpensive were the requirements which brought forth many original, decorative pieces of costume jewelry.

• The boys were as much, if not more, interested than the girls for there was a certain amount of competition in seeing who could produce the most original and attractive piece of work at the least cost.

• Small clothespins purchased at the ten-cent store were decorated in many ways, a favorite decoration being that of making people of various kinds, others used designs and colors suitable for certain costumes. They were painted with tempera and finished with a coat of shellac and clear nail polish. Small screw eyes were screwed into the top of the

pins making them ready to be strung on leather lacing, raffia or cheap chains.

• Ground asbestos used for covering furnace pipes makes an excellent plastic material for modeling small objects. It can be bought for about five cents per pound. We mixed it with about one-third flour, a little liquid glue, and water enough to make a dough of the right consistency for modeling. When dry it is light in weight, durable and of a light gray color which makes it ideal for painting.

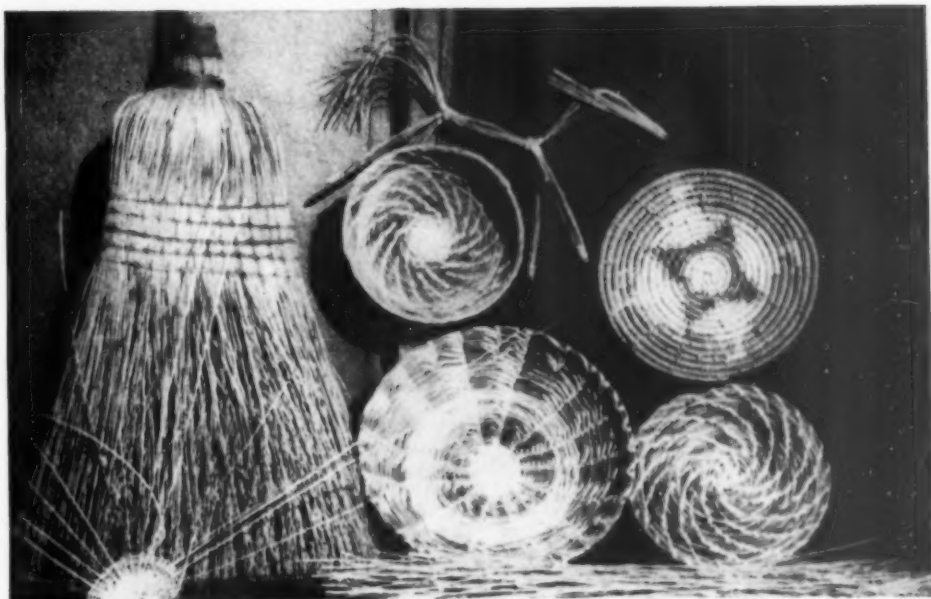
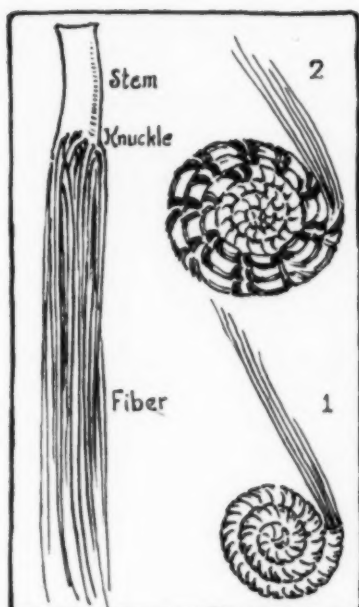
• This material was just the thing for the making of fruits, flowers, vegetables, etc., popular decorations for necklaces and bracelets. A small wire loop was made and fastened in the top of each modeled object to finish it.

• When thoroughly dry the modeled pieces were painted with tempera, shellaced, and finished with clear nail polish.

• Braided raffia was the favorite chain for these pieces of jewelry. Corks of various sizes in interesting arrangements make attractive boutonnieres.







## BASKETS from BROOMCORN BRUSH

WILMA BEAN, South Pasadena, California



**C**OLORFUL baskets and mats can be made from the broomcorn brush. The Farmer's Bulletin *Broomcorn Growing and Handling* states that this product is grown in most every state in the Union. This makes the brush easy to obtain, but an old broom can be taken apart, which provides enough brush for several baskets.

● After removing the brush from the handle of the broom wash it several times in hot soap and water in order to cleanse and do away with odor of dust. Dry in the sun if possible. The brush takes any of the powdered dyes well, the color being toned down by the natural color of the brush. The general directions on the package of dye produce very satisfactory results as the dye does not leave the brush while it is being kept damp for basket making.

● There are three parts to a brush—stem, knuckle, and fiber. For the basket or mat cut fiber at knuckle and work only with fiber. In making animals or figures the knuckle and stem are useful for heads or where other solid parts are required.

● The brush is quite pliable (more so than pine needles), but especially during the beginning of the basket it should be kept in a pan of water. Use two of three fibers to begin the basket and after a secure start is made six to eight fibers can be used satisfactorily. They should be added gradually inserting the small end at a stitching interval. Raffia seems to be the best sewing agent. Do not cover the nice colors by using too many stitches. Mat uses up the odd brush. The raffia is wound around the fiber and secured by stitching, at regular intervals, into the preceding coil. (See the above illustrations.)



## SILHOUETTES

LEONICE EDITH MATHEWS, Art Teacher, El Cerrito, California

**W**HEN a child stands between the light of the lantern projector and a large sheet of drawing paper that is hung on the wall, a shadow is cast that can be traced. After the child's profile is made the teacher can have the child pose to check for accuracy. If the silhouette is satisfactory the child may cut it out and trace it on a three-ply board that is 12 inches wide and 18 inches long.

● If adequate equipment is at hand the child may saw out the head, but otherwise the father may do the sawing. In order that

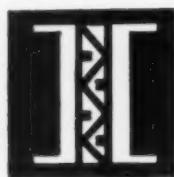
the silhouette might be a surprise a person rather than the child's parent should do the sawing.

● The silhouette may be painted any color desired or left the natural color. The child may write, paint or burn his signature on the wood. A calendar or a small pottery bowl, held in place by a little iron rack, may be added. A ribbon can be placed upon the head of the girl that wears one. The silhouette makes an acceptable gift for the birthday, Mother's Day, or Christmas.



# TWISTED-PAPER WEAVING

MRS. H. CARROLL, Mt. Vernon, New York



IF YOU have been looking for something new in craftwork, which would be interesting, cheap, good to look at, and require the minimum of tools, your problem is solved. Baskets, boxes, containers, belts, bags, and hats, for street and beach wear, can be woven in no time at little cost. Let me tell you about it.

● Let us start with something simple. A small basket, the tools required are: crepe paper, scissors, a blunt needle or bobby pin, and a paper plate. A "Twister" is desirable but not a necessity.

● Take a plate, either flat or deep, and cut notches around the edge  $\frac{1}{4}$  inch deep and  $\frac{1}{2}$  inch apart. There must be an UNEVEN number. Slip your crepe paper  $1\frac{1}{4}$  inch from its jacket and cut through the whole fold. Now pull the strip through the smaller hole of the twister, following instruction on same. If you have no twister, roll the paper between your fingers. The paper now resembles raffia. Using the notched paper plate as your loom start winding. Paste the end of your strip in the center, bring strand through a notch, around back, down across center to notch on opposite side, and continue winding. Coming to the last notch you will have two strands in it. Bring strand to the center, secure with a stitch, and start weaving, going over and under each strand, treating your double strand as one. When adding paper or changing color, open ends of both the new and old strand, use a little paste and roll ends together. Weave all the way to the rim. Now shellac the object twice, letting it dry between coats. Take article off, fill in loops with one or two more ropes of weaving. Shellac the inside of basket twice, and another coat on the outside will make your basket strong and stiff.

● For those that would like to try the hats I will give a few additional directions.

● For the straight brimmed hat use a cardboard, and for a curved brim use a large paper plate (13-inch diameter). Cut an oval opening in the center 1 inch larger than headsize, the extra inch is taken up in weaving. Cut 43-45 notches on the headsize opening about  $\frac{1}{2}$  inch apart (up to 65 on a large beach hat) and directly opposite, the same amount on the outside. Start at any notch on inside opening, and wind around notches over convex side, if using a plate, the last notch will have two strands. Start weaving from the center opening, over and under each strand, proceeding as for basket. Take off loom, without shellacking, fill in loops. Applying a little paste to each loop of last row makes a firmer edge.

● For a crown use a deep paper plate, called utility bowl, 9-inch

diameter. Cut away narrow flat edge on top. Now make 8 slits  $1\frac{1}{2}$  inch deep, evenly divided around the bowl. Overlap these slits securing them with gummed paper tape until headsize measures 1 inch more than desired. Cut notches around  $\frac{1}{4}$  inch deep, about  $\frac{3}{4}$  inch apart, be sure there is an uneven number. Now proceed as for basket.

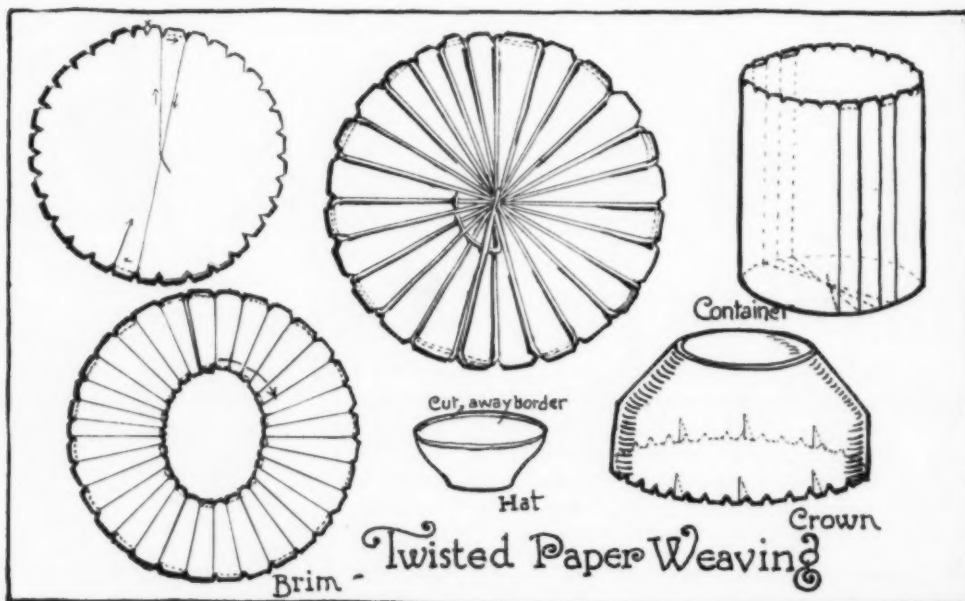
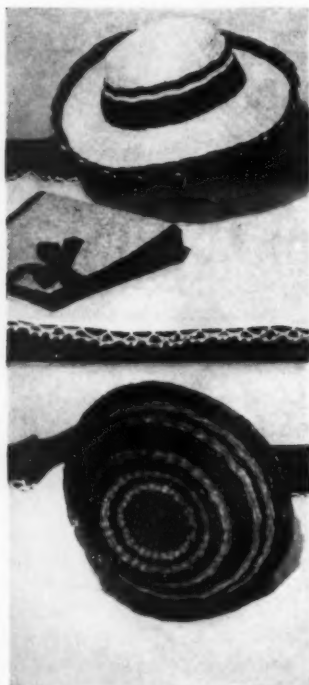
● When finished sew crown and brim together with a paper strand using the loops.

● You may use shellac on your hat, but it changes the delicate colors. I would recommend to paint or to spray them with a water repellent solution, to make them shower proof.

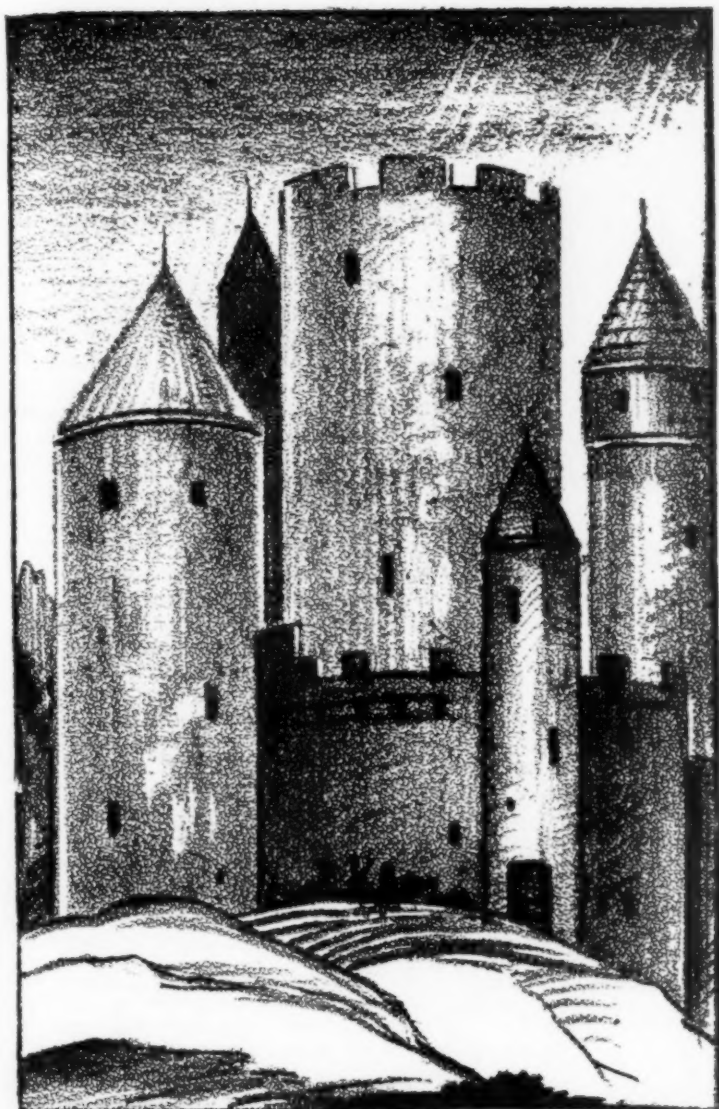
\*The twister, which is a little wooden block with two openings, you may buy at your local supply dealer for 10 cents, also the water repellent solution for 15 cents.



Inexpensive school crafts is accomplished with the use of crepe paper. Crepe paper weaving produces objects of use as well as decorations. School Arts desires new artistic crepe paper ideas for its pages, well described







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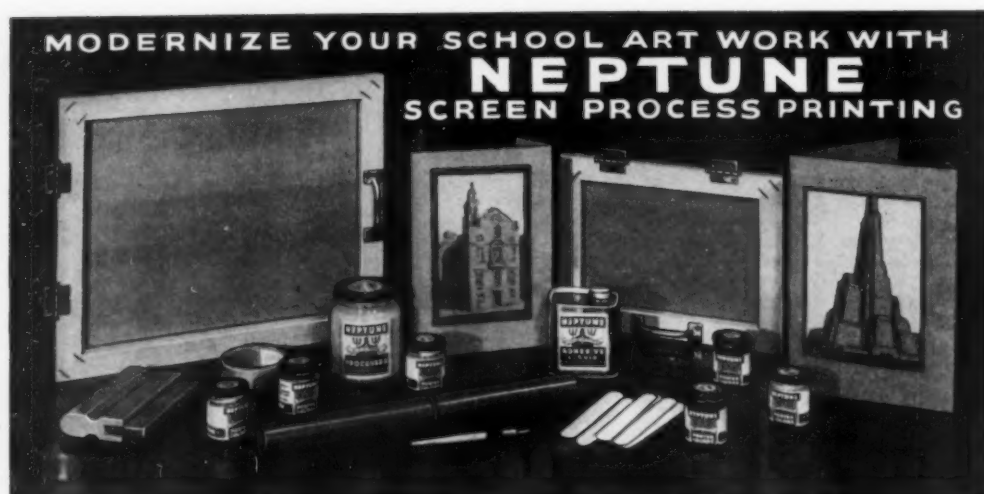
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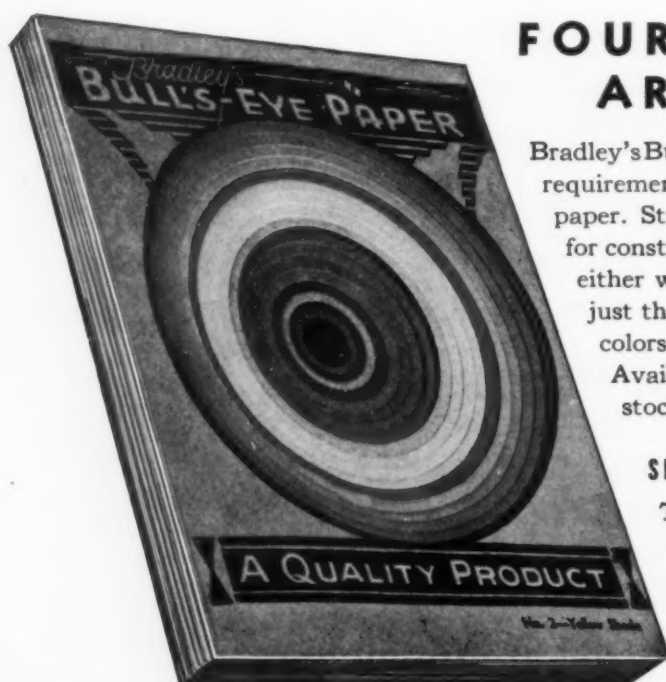




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## INTRODUCTION TO THE FEBRUARY NUMBER

\* This issue of *School Arts* includes a number of crafts in the Work Shop pages showing stone work and pottery developed and successfully used by Editor deLemos and his wife. Many visitors to their home have wanted to know from time to time how to achieve the same results. Our Editor states that the cement pottery project illustrated in this number is more fully described and elaborated in the book "Color Cement Handicraft" printed by The Davis Press, Inc., but that the "Stone Mosaic Flagstones" is not a new idea by him, but is a simplified idea from very ancient sources.

In fact he has adopted the idea from Spain where for centuries whole plazas, park paths, private gardens and open air market places are surfaced with stone mosaic. However, the idea was brought to Europe from the Holy Land by returning crusaders, even being adapted for use in the entrance courtyard of Lancaster Castle, Lancaster, England.

However, the Editor found similar pavements at the old Ming Tombs in China with every evidence of their being done at the time of the building of the Tombs in ancient China. Perhaps caravans took the idea from China to Europe. From Europe to England and South America. From Europe to California by the Editor, and now into *School Arts Magazine*; and so art crafts travel on to other zones.

\* Gordon deLemos and his versatile wife (see photo) have been experimenting with many materials and their application to art and craft problems. One of the most successful results of these painstaking studies is their discovery of the really best methods for Silk Screen printing. Read carefully the article beginning on page 184—"Silk Screen Printing for Many Materials," and if it does not inspire an immediate determination to attempt this fascinating and practical way of teaching many art principles, including design and color, acquaintance with materials, and many mechanical operations, the fault is not with the text and illustrations, for they are complete.

\* No one material is more universally used than paper, and as this is a "Materials" number, the subject of paper has been given a prominent place. Two articles by two experts should be read very carefully for the information given will be of inestimable value many times in the course of a teacher's journey through her years of art teaching. In his always thorough presentation of historic art, the Editor tells the story of how paper was first discovered, or created. Turn to page 190 and follow the history of paper making from the years 200 B.C.!

\* Immediately following is the article by Lawson Cooper, illustrated by the Editor, giving a great deal of useful information about paper—how made, its many sizes, finishes, and application to commercial uses. This is an article which should never be lost, for it will be of great value some time. One feature, which teachers may be influenced to try, is illustrated on page 193—"How to Make Paper." If any readers do have

(Continued on page 4-a)

*School Arts*, February 1942



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success in making paper from this formula and detail of operations, write to *School Arts* and tell us about it.

\* Whoever heard of taking the sidewalk with you when you move? Some people take everything movable but not sidewalks. Beula Wadsworth specializes in many art and craft ideas—all good ones. This month she tells us how to make foot-square color cement tiles for paving—her article is headed "Make Your Own Portable Pavement—Then You Can Take It With You." Leaving nothing to chance and uncertainty, the article is illustrated sufficiently to make her story intelligible. This is another practical application of art and craft principles.

\* It is gratifying to know that some one has learned what spaghetti is really good for. One humorous writer used to find considerable enjoyment in telling how macaroni holes are made and used. The short article on page 208 illustrates something quite new in the field of arts and crafts—the use of "Spaghetti for Costume Jewelry." This problem is quite within the abilities of children in the third and fourth grade.

\* Well, perhaps this will be enough for this time. There are many other ideas from some of our most popular contributors, of interest to all and of great practical value to those who put them to the test.

## CONVENTION NOTES

SCHOOL ARTS EDITOR HOST TO  
N.E.A. DEPARTMENT OF ART EDUCATION  
MEMBERS DURING THE FEBRUARY 1942  
CONVENTION

The editorial offices of *School Arts* at Palo Alto will be host to members of the N.E.A. Art Section during its convention in San Francisco in February. A day in Palo Alto, sponsored by Editor Pedro deLemos and his wife, Reta deLemos, will be devoted to a Spanish Art and Crafts Pilgrimage; This will include a trip through the Allied Arts Guild, an art project developed by *School Arts* Editor and of which he was a co-founder and president during its first two years. This group of buildings and the Stanford University buildings will supply many examples of Spanish architecture with its patios, archways, and gardens adapted to American needs. The visit to Hacienda deLemos, where parts of the *School Arts* editorial offices are conducted, will include a visit through a typical Northern Spanish "Country Estate" (Hacienda), furnished throughout with genuine old examples of furniture, textiles, tiles, and drapery. The integration of modern needs with that of medieval furnishings was done by Mrs. deLemos so satisfactorily that visitors repeatedly state it is like a trip to the "old world."

An exhibition in the "Estudio" at the Hacienda deLemos will include a collection of photographs by Reta deLemos, made of quaint scenes in Northern Spain, and a group of sketches in the same locality (the home of his forefathers) by Pedro deLemos. Accompanying this exhibition will be a group of Costumes, Ironwork, Embroideries and Tapestries, Carvings, and other Spanish Handicrafts never exhibited before, collected by the deLemos family.

This whole program will supply the Eastern members visiting the N.E.A. Convention with a

(Continued on page 6-a)

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School Arts, February 1942



## Silk Screen Printing

(Continued from page 189)

that it will cover all of the silk thoroughly. After the first coat has dried, repeat the process.

**Step 5:** Allow lacquer to dry well. Turn the screen over and hold it under running water. Rub the design briskly with a soft brush. This loosens the tusche, leaving clear silk where the design was painted in. The screen is now turned over and lacquer that is loose from the silk can be removed by rubbing with your finger; if some sticks use a soft eraser. To make sure all the tusche and lacquer are removed, hold screen up to the light.

**Step 6:** Dry the screen with a soft cloth on all sides. Paste strips of gummed craft paper around the inside edges of the screen to prevent any paint from seeping through points not covered by the lacquer.

- This will result in a design which should look like your original sketch, even to detailed brush marks. It will also hold up well, so that hundreds of good prints can be made from it.

- **Silk Screens in Schools.** Since the cost of a silk screen outfit is moderate, there is no doubt that these sets will rapidly become popular in school art departments. Along paper lines, they can be used to make a wide variety of school and commercial posters, signs and window cards advertising school athletic events, greeting cards as well as annual covers and illustrations.

- Many crafts classes will find a silk screen outfit handy in decorating wood and cloth objects for individual use, as gifts, and particularly for school bazaars where duplicate objects are made and sold.

- Recently there has been an increasing interest in the decorating of fabrics of all kinds for home use. It is along this line that silk screen printing is particularly outstanding. There are many inexpensive yet artistic fabrics suitable for printing with silk screens. Among these are linen, Indian Head cloth, suiting of all colors, and gingham.

- Handkerchiefs, neck scarfs, table scarfs, cushions, luncheon sets, drapes, smocks, and dress fabrics can be made unusually attractive with designs applied by the screen process.

- Any junior or senior high school that installs silk screen equipment will find that it will repay its cost many times over in accelerated student interest and worth-while handicraft objects.

School Arts, February 1942



### *The Lobstermen at Rockport...*

...never quite saw their shacks and gear this way. The artist captured this mood of men and nature at Bearskin Neck, Rockport, Mass.

Mr. Thompson chose late afternoon (an excellent time to sketch) when the sun is low and the shadows are long and distinct. Firm, direct pencil strokes with a broad point lead went on white kid-finish paper. The Typhonite Eldorado Pencils were responsive to each stroke of the artist.

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The paper was a white kid-finish.

The rubber (a Dixon Pixit) was used to pick out water effects. The Pixit is so satisfactory because it leaves neither scars nor crumbs.

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Spanish Art program seldom attainable in California, though often expected due to California's early Spanish history. The deLemoses have been responsible for recreating much of the artistic building of Spanish architecture in Northern California as well as public appreciation for it. Their own home, the Hacienda deLemos, is considered by many Spanish authorities and architects as the most consistent Spanish home architecture, interior and exterior combined. It is primarily a home and not a show-place, but the owners have extended a welcome several times to art teachers as special groups.

DEPARTMENT OF ART OF N.E.A.  
San Francisco, California, 1942

Monday, February 23, 2.00 p.m.—CONTEMPORARY ARCHITECTURE AND HANDCRAFTS. "Contemporary Textiles," Mrs. Dorothy Liebes, well-known textile designer. "How Ceramics Provide an Opportunity to Use as Well as Discover Principles of General Science," Mr. Glen Lukens, Assistant Professor of Fine Arts, University of Southern California. "Recent Trends in Industrial Design," Mr. Joseph Sinel, Industrial Designer. "Color and Design: Sources of Inspiration for Designers and Hand Craftsmen," Mr. Rudolph Schaeffer, Director of Rudolph Schaeffer School of Design, San Francisco. "Application to the Elementary Program," Mrs. Bess Foster Mather, Director of Art, Minneapolis Public Schools. "Application to the Secondary Program," Mr. William F. Lockwood, Director of Art Education, Louisiana State University.

Tuesday, February 24, 2.00 p.m.—ART IN THE SCHOOLS. Presiding, Miss Margaret H. Erdi, Supervisor of Art, San Bernardino City Schools. Greetings, Mrs. Nelbert Choinard, President Pacific Arts Association; Director, Chouinard Art Institute, Los Angeles. "Maintaining Creative Opportunities"—Individual Expression, Miss Katherine Porter, Supervisor of Art, Beverly Hill Public Schools. Group Expression, Miss Fanni Kerns, Director of Art, Pasadena City Schools. Commentator, Mr. Albert D. Graves, Deputy Superintendent, San Francisco Public Schools. "Enriching Cultural Values," Miss Edna Gearhart, Instructor of Art, Eagle Rock High School, Los Angeles. Commentator, Dr. Kenneth E. Oberholtzer, Superintendent, Long Beach Public Schools. At 4.00 p.m. STUDIO VISITS: Rudolph Schaeffer Studios, 136 St. Anne St. Amberg Hirth Studios, 453 Post St.

Wednesday, February 25, 2.00 p.m.—CONTEMPORARY PAINTING AND SCULPTURE. "Trends in Painting on the Pacific Coast," Mr. Waldemar Johansen, Art and Technical Director, Division of Speech and Drama, Stanford University. "Child Art: Its Relation to Production and Enjoyment of Contemporary Painting," Mr. Worth Ryder, Professor of Art, University of California. Application to the Elementary Program, Mr. Eugene E. Myers, Director of Art, State Teachers College, Mayville, North Dakota.

### NEWS FOR EASTERN ARTS CONVENTION

H. Howard Pillsbury, Superintendent of Schools, Schenectady, New York, will deliver the opening address at the first session of the Eastern Arts Association Convention at the Hotel Pennsylvania, New York, March 25 through 28.

Mr. Pillsbury's topic "Needs in Life and Education Tomorrow" will define the theme of the  
(Continued on page 8-a)



# 1942 Directory of Art and Craft Supplies

## SAVE THIS FOR REFERENCE THROUGHOUT THE YEAR

This is a careful attempt to make an alphabetical list of materials and supplies required in teaching the arts and crafts in schools and to furnish a key to obtaining them. We invite suggestions, additions and corrections from all our readers with the thought in mind that, another year, this listing can be made even more useful. This can be done only through the cooperation of teachers, buyers, manufacturers and dealers. Again we invite the help of every reader. Address: **SCHOOL ARTS MAGAZINE, Directory Dept., Worcester, Mass.**

**DIRECTIONS:** Find the name of the desired article in this Index. The numerals following it are the index number of firms handling that article. Look these numbers up in the Directory of Firms which begins on page 9-a

- ADHESIVES—8, 18, 43, 56, 72, 83, 85, 112, 113, 152, 159, 172, 198, 219, 250, 274, 278, 303, 324, 330, 333
- AIRBRUSH—54, 77, 112, 121, 243, 319, 360
- AIR COMPRESSORS—54, 121, 243, 319, 360
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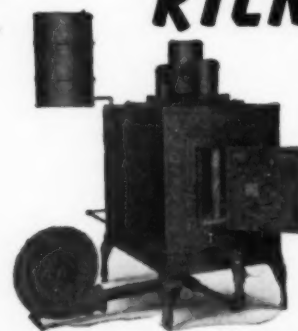
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## Within the Family Circle

### RELATED ARTS SERVICE AIDS

Your Secretary wants to apologize for not carrying in the January issue the notes about new bulletins and helps which would be available through the Related Arts Service, and which were mentioned in the December issue.

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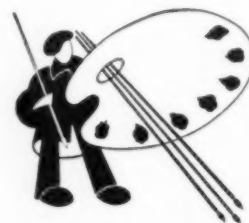
*Art Education in the Rural Community* by C. Valentine Kirby, Chief of the Art Education State Department of Public Instruction, Harrisburg, Pennsylvania, gives you the experience and the background of just what may be done in rural communities for the teaching of art and drawing. The material that Mr. Kirby passes along is exactly the kind which you would find in expensive books, but here again through the Related Arts Service you may have it at a very nominal cost. May I just take up a few of the high-spots. What are the advantages of the smaller community over the larger community? How does one adjust the course of study? What materials can be used? How about exhibits? How may a collection of art reference be assembled and what should be the objective of such a course? This five-sheet mimeographed bulletin is most concise, and at the same time exceedingly valuable.

*How to Plan and Run a Successful School Art Exhibit* will tell you exactly how to go about running such an exhibit and all the little details which make the difference between a successful exhibit and just another display of what your

Continued on page 12-a

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school is doing. I think, as I go over this material, that the most important part of this bulletin is stated in the third paragraph where it says, "Set date for exhibit—plan the date at least three months ahead," and anyone who will make a plan of their exhibit three months ahead, and follow these instructions, will find that they will be putting on the most successful school exhibit that they have ever experienced.

**What Art Films Are Available** at reasonable prices which will fit into the art and craft teaching? This two-page list tells you what you can obtain through such sources as the Harmon Foundation, the Y.M.C.A. Motion Picture Bureau, Metropolitan Museum of Art, Harvard University Film Department, and many others. Rentals run anywhere from \$1.50 a day up to \$7.50 per day. This list plus those which have been recently reviewed in the *School Arts Magazine* would give you a wealth of source material which may be had in moving picture form.

As I said above, these are yours at the low cost of two for a dime. A dime is easy to enclose with your letter, and a little drop of glue on the dime will hold it fast to your letterhead and thus prevent its falling out of your envelope. Send the dime on to the Secretary of the *School Arts* Family, 122 Printers Building, Worcester, Mass., and I'll see that the Related Arts Service sends the Bulletins you request.

## TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing **TEACHERS EXCHANGE BUREAU**, 101 Printers Building, Worcester, Mass., and enclosing a three-cent stamp for each item requested.

Two new items of interest were brought to our attention in time to be included in this Art Materials and Equipment issue of *School Arts*.

The first is announced by Weber Costello Company and is an addition to the Alphacolor line. It is Alphacolor Dry Tempera. Qualities attributed to Alphacolor Dry Tempera by the manufacturer include brilliance, opacity, easy to mix with water, oil or varnish, non-spoiling, and more permanent. This product is available in twenty-four non-toxic colors and comes in a unique container made more usable by a handy mix pan which is easily detached from the can, used, and replaced. For further particulars ask for F-421.

The second new product is the Lux Fountain Pen Brush and instant drying ink. The Fountain Pen Brush can be used on any writing surface and the ink, which is available in 6 colors, dries instantly, leaving clean sharp strokes. Each pen is equipped with four nibs of varying shapes, allowing for a variety of uses in lettering, poster work, free brush work, quick sketching, etc. Ask for F-422 when requesting further information.

## New York City Director of Art Appointed

Miss Virginia Murphy, first assistant in fine arts at Erasmus Hall High School, was elected  
*Continued on page 13-a*

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School Arts, February 1942

by the Board of Superintendents as Director of Art in the New York City school system. Miss Murphy attended Cincinnati Art Academy, New York University, Columbia University, and the New York School for Social Research. She received her master of arts from Teachers College in 1928. Before coming to New York, Miss Murphy taught in the Cincinnati public schools, Teachers College and Ohio State University. In 1929 she helped organize the Association of First Assistants in Fine Arts, and was its President four times. She has also been an officer in the Association of High School Teachers of Art.

The Santa Fe Railway has revised and enlarged its booklet "The Railroad" and is again offering it without charge to teachers and students of seventh grade and higher who are interested in educational material on the subject of railroads. Prepared especially for school use, the booklet contains authentic information on railway transportation. Beginning with the history of the steam engine, its development and early use in the eastern United States, its theme shifts to the West and the historic Santa Fe Trail. It describes the building of the Santa Fe Railroad from a seven-mile stretch of track in Kansas to the present-day 13,500 mile transcontinental railroad which serves twelve states. The thirty-six pages are generously illustrated, including a page on the development of locomotives, a chapter on "How to Start and Run a Railroad" and a chapter on "The How of Railway Freight Service" which describes the latest developments in the transportation of commodities, with illustrations of the latest type rolling stock. There is also an interesting chapter entitled "Travel to Learn" which tells in text and pictures of the scenic wonders of the Southwest. Four pages of detailed plans and directions for "Building Your Own Railroad" in miniature, have been added in this issue for model railroad builders and manual training classes. Ask for F-423.

The American Crayon Company, conscious that production problems are multiplying and that no line, in this period of defense activity, can be produced as meticulously as in normal times—has issued the following notice which is included in outgoing merchandise: "Although we have prided ourselves on being the first to develop an orderly sequence of color mediums; on the fact, too, that the Old Faithful Tuned Palet blazed the trail for many color lines today—and although we have also prided ourselves on having the only line offering a complete selection of color media based on orderly color arrangement—the Tuned Palet—With priorities on certain war materials, and with the desire to cooperate fully with our government in the defense program, we may in some instances be forced to deviate from our standard in colors or in quality. If now and then such changes in our color materials should come to your attention, be assured that they are only temporary. As the emergency passes, the Old Faithful Tuned Palet line will again return to its consistent standards of quality."

The Universal Handicrafts Service, 1267 Sixth Avenue, has issued a new 1942 supply catalog of 200 pages, spiral wire-bound and profusely illustrated, which lists thousands of tools and materials required for creative art, manual training and activity programs for all schools from Kinder-

Continued on page 14-a

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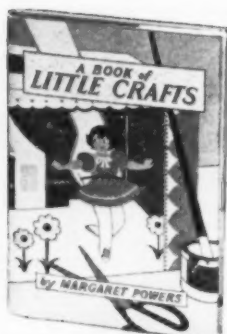
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garten through University. Notwithstanding priorities and other supply problems, substitutes are being worked out to meet school needs, including reduced budgets. The reference catalog represents heavy current stock ready for immediate shipment. The following are major divisions of the catalog: Leathercraft, Metalcraft, Basketry, Block Printing, Plastics, Knotting and Braiding, Etching, Beadcraft, Woodcraft, Painting, Non-fired Clays, Weaving, Books, Instruction Manuals and there are other sections devoted to minor crafts and activities. A new ready-reference price-change sheet, with index markers, facilitates the determining of present prices for materials.

The House of Art, Art Education, Inc. and other interests of Stephen L. Newman, will be in newly located quarters to celebrate the turn of the year, at 2-4 and 6 East 47th Street at Fifth Avenue, New York. After seventeen years at 33 West 34th Street this busy section of the perpendicular city has been thoroughly tested and proven so satisfactory, that in spite of wars, bigger, better, and modernized galleries will be the locale of an invitation that will be issued in January.

Here's Sound Advice from the Related Arts Service: "Place Orders for Supplies Early! The problem of securing supplies and equipment with which to maintain the efficiency of our educational program during the period of National Emergency is of vital importance. The OPM officials recognize its importance and have pledged themselves to do everything possible to see that our schools carry on. They agree that education is a vital part of any defense program and have given educational supplies a defense priority rating. They request the cooperation of educators in the ordering of materials needed. Because of the scarcity of certain vital materials, rationing will be necessary in some instances at least. Industries will be allocated a certain percentage of the material used in 1940. Inventories of such materials will be kept at a minimum. Lack of adequate transportation facilities will doubtless cause delays in deliveries both of raw materials and finished goods. Deliveries for certain critical materials will be slow under the best conditions. Placing firm orders for needed supplies early and accepting delivery when the merchandise is available will facilitate the OPM program and will assure our schools of supplies when needed. Hoarding or excessive buying will defeat any program set up by the OPM. Assist the National Defense Program by placing orders for your normal requirements early and accepting deliveries when the materials are available. There should be no lack of materials either in the fine arts or the craft field if you follow the above program. Prices of both arts and craft supplies have not changed materially and there should be no serious interruption in the work of these departments—if we cooperate with the OPM."

A very live member of the *School Arts* Family, Jim Wright, edits the *Hockenjos Art News* of Kearny, New Jersey. He has one of these personalities which simply bubbles over when he sits down to edit his three-page mimeographed art news. As you read these notes you can't help but feel that you and the editor are sitting down together, because the notes are so personal that they read like the good old home town paper.

Continued on page 15-a

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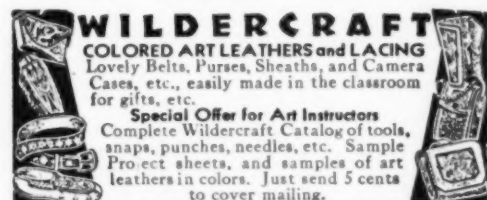
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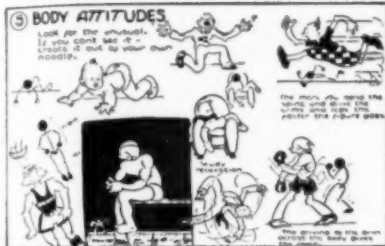


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## SCHOOL CHANGES NAME

Announcement has been made by the officers and trustees of the New York School of Fine and Applied Art that the name of the school has been changed to the Parsons School of Design.

An outgrowth of classes established by William M. Chase, the school was re-incorporated in 1909 as the New York School of Fine and Applied Art under the direction of Frank Alvah Parsons who continued as president until his death in 1930. He

was succeeded by the vice-president, William M. Odom, director of the Paris ateliers of the school which he founded in 1920.

Mr. Parsons was a leader in the development of the applied arts in this country. He instituted in the school the first regular classes in interior decoration ever offered in the United States. For many years the school has been familiarly known to its graduates as "Parsons" and in changing the name the trustees are giving official recognition to this fact and at the same time commemorating the founder.

## CROCHET CHAMPION

Fifteen-year-old Joyce Haines of 311 South 42nd Street, Louisville, Kentucky, was given national acclaim for her fine needlework when she was adjudged National Junior Crochet Champion in the Fifth Annual Nation-Wide Crochet Contest, sponsored by the National Needlecraft Bureau of New York.

Selected in competition with more than 400,000 crochet entries, submitted through local County and State Fairs in 48 states, Miss Haines' table scarf was chosen by sixteen needlework experts as the best example of crochet work submitted by a contestant under 16 years of age. The design which won top honors, a \$50.00 cash prize and a trip to New York City for the Junior Crochet Champion, was copied from one made by her grandmother many years ago.

Joyce is a second-year student in the Shawnee High School in Louisville.

Entered in the Indiana State Fair in Indianapolis, Indiana, Joyce's first-prize crochet ribbon, which she received there entitled her to become eligible for consideration in the national judging. Besides the first-prize crochet ribbon, Joyce was awarded 27 other ribbons at the Fair. Some of these were for work in other branches of needlecraft but most of them were in art, a field in which she is particularly talented. One of Miss Haines' pictures was sold the first day of the sale observing National Art Week in Louisville.

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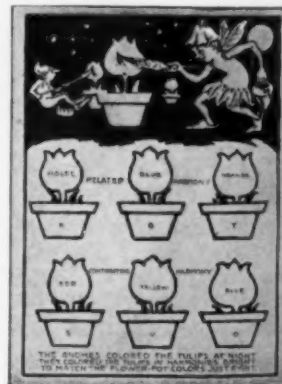
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